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At the Theatres.



The terrific heat of Saturday and Sunday, and the slight abatement of Monday, Tuesday and Wednesday, drove the lingering people of leisure mountainward and seaward. Our managers have now to draw solely upon the resident population of the city which never goes away, but is perfectly at the mercy of the elements, freezing in Winter and broiling in Summer. This class is divided between Coney Island and the theatres on the amusement question. If the latter are cool, they are likely to do very well; but if the temperature is allowed to reach an altitude perceptibly above that of the streets, they are certain to be left severely alone. However, the places of amusement of this city are the most comfortable in the world at any season of the year, and our citizens realize and appreciate the fact. If *The Mirror's* advice had been taken, after the Madison Square had successfully hit upon an appliance to cool the interior atmosphere of their house, by the rest of our managers, there is no doubt whatever that the Summer season at all the houses would have by this time become as thoroughly prosperous as the regular season.

This week there are no openings to chronicle except *The Merry War* at the Germania. A few other attractions, which have already received elaborate mention in these columns, are battling the heat with remarkable success considering the power which the manager's enemy has manifested.

One of the Finest and Gus Williams, at the Fourteenth Street, are drawing like a politico. Some radical changes have been made, which remove the causes of unfavorable criticism on the first night and make the melodrama entirely acceptable. The cast is extremely capable, giving the star efficient support, and doing full justice to the exigencies of the piece. We are confident Mr. Williams will find One of the Finest a big card on the road next season.



For \$1.50 you can get a good dinner, nicely served, at the Metropolitan Alcazar, a seat for the orchestral, operatic and Terpsichorean entertainment being included. The menu of each day is printed conspicuously in the morning papers, so you may select the most attractive bill-of-fare. The ballet is good, and brings the old guard in heavy numbers to the front every night. Such a pleasing array of baldheads has not gratified our vision since the palmy days of Garrett and Palmer's Crook. The scalps are smoother and shinier than ever, and the fringes of grey locks are each as suggestive of blooming, dashing antiquity as the homeliest coryphes could desire. The Alcazar seems to be a success. We are glad to say this, because the management have displayed skill, taste and modesty—the latter quality being the more worthy of admiration on account of its rarity now-a-days.

Last night the first season of Wallack's new theatre ended. La Belle Russe was given to good business during the first three nights of the week. The movement to organize a commonwealth company for Chicago this Summer having fallen through, the members of Mr. Wallack's establishment are now at liberty to spend the Summer just as they will. Several intend going to Europe; others propose a sojourn at New Jersey watering-places, and a few will be sensible and stay in town, where the most recreation, comfort and solid enjoyment is to be found. Osmond Tearle is to leave on Independence Day. His friends are devising to make life a burden for him meantime with their attentions. Sunday week he was dined by a party of gentlemen at the Mansion House in the Quaker City. Between their jolly companionship and the capital dinner, Tearle's heart was warmed to such a degree that he publicly stated—and we doubt not

the veracity of our source of information—that if he wasn't such a favorite in New York he would locate in Philadelphia for the rest of his life! This sounds like treason. To-day Gerald Eyre takes his benefit at the Fifth Avenue. Tearle, Miss Coghlan and Wilmett Eyre, together with the beneficiary, will make their last appearances for the season. A fine programme is offered, including Herrmann in a magical seance; The Happy Pair, with Mr. Tearle as Honeyton and Miss Coghlan as Mrs. H.; the second act of Patience, by the rebel horde from Niblo's, with Gerald Eyre—who possesses a very good baritone voice—as Grosvenor, and The First Night, with Dolly, St. Maur and the company that recently appeared at the Bijou in this comedy. Such an excellent bill will attract a crowd on its own merits; but Mr. Eyre's popularity personally and as an artist is all that is necessary to fill the house. The benefit was requested—without previous knowledge or solicitation on the beneficiary's part—by General Porter, Larry Jerome, Alexander Taylor, Jr., Hugo Fritsch and seventeen other equally wealthy and well known gentlemen of the city, who expressed their appreciation of Eyre's worth in a very graceful letter. We are surprised that Mr. Moss should have permitted an actor who has been so prominently and favorably connected with his theatre to take his benefit elsewhere than at Wallack's. This and the knowledge that Mr. Eyre is obliged to rent a theatre for the performance is a cloud upon his benefit.

* * *



The Two Medallions, with its pretty music and two pretty girls, is not doing a phenomenal business at Tony Pastor's; but the receipts have been moderately good all the same. Amy Lee's success in the part of Ilene is quite pronounced. She is a bright, clever little body, rather "fresh;" but all the better for that. Sara Lascelles is sweet and winning. She plays comedy very well indeed. Something more ambitious than her present position is to be looked for by-and-bye.

* * *

The cool Madison Square is defying the weather and having quite as much success in the defiance line as Ajax when he expressed his contempt for the lightning. At the Saturday matinee, a Mrs. McKinstry, a wealthy amateur of this city, made her debut as Nora Desmond. The lady has been engaged for next season and will play the same part in one of the traveling companies. Louise Dillon is pleasing the audiences very much as Kate, her impersonation being generally viewed with more favor than that of her predecessor.

* * *

At the Germania, Fay Templeton sang Bettina several nights last week to let Dora Wiley have some rest for the Merry War production. On Friday night, during the second act of *The Mascotte*, she was presented with a very large and handsome basket of flowers. The card attached bore the words: "With compliments and grateful recollections of Blind Tom." It was a pleasant surprise to the little lady, who had met the boy in Vicksburg during the past season, and had given him a bouquet, as well as played and sung for him in the hotel parlor. Blind Tom had not forgotten the kindness, and it was his own idea in having the flowers sent with his compliments.

Manager Chase's Star.

After remaining ten days in the gay French capital, Mlle. Rhea has proceeded to London, where she proposes to devote the whole summer to the study of the gentler Shakespearean roles, under the tuition of poor Neilson's instructor, the veteran John Ryder. She will devote the greater part of her time to the part of Juliet, Mlle. Rhea not wishing to give Margaret Mather undisputed sway in this direction. A Romeo has been found by Manager Chase who will come out and give the actress support. Who he is and what celebrity he has to place him above the young actors here who are quite capable of filling the part does not appear. Probably Mr. Chase wishes to give us a surprise.

Rhea's season will extend from September to May. Her time during this period is very nearly filled and includes dates in many principal cities. Through the South her manager has exacted a certainty of \$3,500 a week. The repertoire will consist of Romeo and Juliet, Much Ado, Cymbeline, Diane de Lys, Adrienne Lecouvre, Camille, Ingmar—a revised edition—and The Lady of Lyons. The company which is to render the support would appear to be efficient from the few names submitted; but it is as yet incomplete. The season is to open on September 4, at Brooklyn, in Colonial Inn's theatre. Printing to cover the whole season has been ordered. It will all be shipped to Holyoke, and from there dispatched to the points where it is needed. We unhesitatingly predict

The Musical Mirror.



We have had three different interpretations of the aesthetic, satiric and lyric craze, Patience, given to us of late. The German proverb says: "Alles guten dinge sind drei." The triangle is a favorite form among mortals and immortals, and we will even accept this triple Patience as the Brahmins accept their "Trimurti" and the Christians their "Trinity"—as things to be wondered at, not disputed. All things considered, our three "Patiences" were pretty well done. By no means so well as by the parent company at the Standard under D'Oyly Carte's direction and subject to Gilbert's stringent insistances. One by one the angular peculiarities that made the costumes so very "Early English" have been discarded, and the rapturous maidens now mostly appear in flowing Grecian robes, very sinuous and floating, and consequently becoming to the figures of the wearers; but aesthetic not at all! In like manner, the encore verses are localized to such a distracting extent that all color of time and place is rubbed out. One is no longer assisting at a jocose satire on English fashionable folly, but at an American variety show. The exquisite light and shade of Sullivan's inimitable score is marred by the lack of needed instruments in the orchestra, and the time of the movements is taken too fast or too slow, at the sweet will of the utterly incompetent conductors who have succeeded the very excellent music director imported by Mr. Carte, who had, of course, his teaching from Sullivan himself. From this last remark we specially exempt Mr. Neyer, the conductor of Norcross' brief season at the Standard. He is thoroughly up to his business. But we do most emphatically include Mr. Guerra, late of the Bijou and now, we believe, of Niblo's, and Mr. Wernig, at present mis-leading the Patience company at the Bijou Opera House. Mr. Guerra apparently looks on a comic opera as in some sort a religious solemnity, and does his best to bring all the music into the canonical measure of a psalm tune, which, although inpressive in church, is depressive in the theatre. Mr. Wernig is like a chip in porridge: he is neither good nor bad; simply indifferent. He is presumably a boy. Most certainly he has control neither of singers nor musicians. It would be a salary saved to the management were the office of conductor abolished; the music would be just as good. We could scarcely trust our ears when, at the Bijou on Monday, we missed the sustaining bass of the violoncello, which most important and not-to-be-done-without instrument fills the vacant space left between the viola and double bass. But our ears did not deceive us. The space was vacant, and the musical edifice therby was in the position of a house with the first story taken out, or a ladder with a round dozen of the lower rungs wanting. The bassoon we might have dispensed with, although grudgingly; but the violoncello—never! As well leave out the first violin.

* * *

The first night of *The Merry War*, at the Germania Theatre, was welcomed by a house crowded to its utmost capacity. We have never seen anything more perfect nor more splendid than the stage setting of this opera. The scenery is excellent, the costumes brilliant, admirable in taste and in contrast of color. The girls are pretty, the chorus is full and powerful, and the band is, as usual in Norcross' productions, thorough, good and efficient. Herr Katenhausen, the conductor, is a man that knows his business from A to G. It is positively refreshing to see him conduct, after the weak attempts we are accustomed to weary over. Mr. Katenhausen is a musician of the first rank, and a composer of more than average powers, as evidenced in the fine song introduced by Belle Cole and the spirit-stirring march of the girls. We have not space to elaborate our notice; suffice it to say that Miss Wiley sang and acted well. Belle Cole, who is not much of an actress, but has a beautiful voice, displayed it to great advantage in the interpolated air by Katenhausen. Louise Paulin made a sudden and most unmistakable hit in the part of Elsa, which she sang prettily and acted with charming simplicity and humor. Mr. Carleton looked gorgeous and sang well, especially the Romance composed for him by Katenhausen, which suits his voice well. Mr. Adolfi carried the audience with him all the evening, and may be said to be the hit of the piece. His acting is funny and his English wonderful. In short, the whole affair was an undoubted and real success.

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Professional Doings.

—George W. June will be the agent for the Kiralfy next season.

—George Holland and company expect to be kept busy all Summer at Newport.

—Marjorie June, a very pretty young lady, has been engaged by Barry and Fay as leading lady. She will spend the Summer at Long Branch.

—S. M. Hickey and William Barry and family will Summer at Pleasure Bay, and Hugo Fay and family will spend the hot months at Asbury Park.

—Robert Fulford has only sold the right to Miss in those towns in which Miss Pixley does not play; but there are thousands of such places in our great country.

—Henry Aveling, lately doing tragedy with F. B. Warde, has been engaged to play Bunthorne with the Philadelphia Church choir company. "From grave to gay."

—There are about thirty reputable combinations still upon the road. A few of these propose to remain out all Summer if the weather will permit; but the great majority will shortly return to rest and re-gauge.

—S. M. Hickey, manager of Barry and Fay, has engaged the Academy of Music for Thanksgiving Day, and will present, for the first time in New York, the new play, *Irish Aristocracy*.

—Harry Jackson, Jr., has a new dramatic sensation which has received the approving scrutiny of one of our managers, and will probably be brought out in the early part of next season.

—David E. Crusoe, scenic artist of the Coliseum Opera House in Cincinnati during the past two seasons, died in that city on the 18th, from the effects of a fall from the second floor of his residence. Deceased was twenty-eight years of age, and single, and had been following his profession for more than five years.

—Theresa Waldron, of Colville's World company, will make a brief visit to Europe in a week or two in search of rest and pleasure.

—Pauline Markham and a picked-up company (Our Pleasure Party), are on a two-months' tour of interior New York, doing *Led Astray* and *Our Boys*. They are meeting with fair success.

—William Fuller, the comedian, is bidding farewell to the stage at the Windsor this week. He is playing Rocco in *The Mascot*, and is repeating his success of last week at the Germania.

—Samuel Colville having returned from Chicago, is now closeted in his handsome apartments at Brooks and Dickson's offices, mapping out next season's tour with his various English attractions.

—F. B. Devereux is on his farm at Marshfield, Mass., putting the finishing touches to his play of *The Angelus*, founded on the superstitions of the early Spanish settlers of Lower California. It is intended for one of our foremost actresses.

—There was a great exodus of professionals to the Sheepshead Bay races last week, and the forlorn countenances around the Square this week verify the old saying about "a fool and his money."

—Milton Nobles having returned from San Francisco, is busily engaged in this city re-organizing his company for the coming campaign. He thinks he will have as strong an organization as there is upon the road.

—Harry Sanderson writes *The Mirror* that Tony Pastor's business has been very large everywhere, and that the company takes a rest from July 17 to the end of the month, reopening at Saratoga, August 2.

—The cornet contortionist somewhere in the rear of *The Mirror* office should take to the woods. Would he were not a professional; for then his wind would occasionally fail him and there would be a little relief.

—John W. Hickey, through the offers of an Australian manager, has secured Misses Jennie and Emily Yeomans for a season in the colonies, commencing some time in the coming Winter. Mr. Hickey and wife will accompany the girls.

—Minnie Maddern and company have been rehearsing at the Park Theatre for some time past, and left on Tuesday for Indianapolis, where they open for a week next Monday, after which they play two weeks at Hooley's in Chicago.

—Chapin Lucy has been engaged by Mart Hanley as musical director for the Squatter Sovereign traveling company. All of Hanley's best music is being rehearsed, and will be played by the orchestra under Mr. Lucy during the season.

—It is stated that some time during the coming season Lotta will play an engagement in England. The little *Firefly*, although not so young as she was twenty years ago, still retains enough sparkle and chic to capture our English cousins.

—R. J. Lowden, lessee of the new Pensacola Opera House, was in the city this week. He has entreated the engagements for his house the coming season to David Bidwell, of the New Orleans theatres. Pensacola is thereby assured of sterling attractions.

—Luzia May Ulmer will star next season in *The Danites* and a piece which is being written for her. She is deemed an attractive woman and a painstaking actress. Arrangements are pending with Hon. Sam E. Wetmore to take the business management.

—Charles N. Schroeder, for the past two seasons Neil Burgess' agent, has closed with the Madison Square Theatre people to manage one of their companies this season. The selection is a good one, and Mr. Schroeder is one of the most popular agents in the profession.

—C. G. Craig, leading man with Charlotte Thompson, will spend his hot weather vacation in the comparative coolness of Canada—at Cobourg, Ontario. He will probably remain with Miss Thompson the coming season, opening in this city as Rochester, in *Jane Eyre*.

—Manager Charles O. White, of the Park Theatre, Detroit, has arrived in the city, and is busy booking combinations for the coming season. He reports his new venture as successful, and will continue to play only first-class attractions. The Park is now one of the institutions of Detroit.

—Frank L. Goodwin has received a cablegram from England, stating that La Belle Russe was a success at Greenwich, and that Ethel Arden achieved some distinction for her capable interpretation of the title role. Frank is so jubilant nowadays that he still recognizes his oldest friends.

—It is said that Jacques Kruger, pleasantly remembered through his capital assumption of the *Photographer* in *Dreams*, is going upon the road as soon as he obtains a piece suitable to his abilities. He is a clever eccentric comedian and only needs the medium to display his qualities.

—Nelson Decker, who met with an accident at the Fourteenth Street Theatre, by which his arm was broken, is getting along comfortably, the bones having commenced to knit. Although in considerable pain, the physician is confident he will be incapacitated from duty but a few weeks.

—Frank Mayo, in spite of his heavy losses during the early part of the season with his legitimate company, will come out ahead after all. He says his Crockett and Badger losses. He proposes the coming season to again try his hand at the legitimate; but will withdraw his company from forty people to about fifteen. He will also play Crockett and Badger.

—Harry Webber, of Nip and Tuck fame, has bought the right for the United States and Canada of J. F. McArde's new comedy entitled *Flint and Steele*, *Matrimonial Agents*. Mr. Webber is earnest in impressing the fact upon American minds that F. and S. is an English piece, by an English author, and has met with an English success—a sufficient reason, the enterprising N. and T. manager thinks, for the American public to go into a frenzy of delight over it.

—There will be fourteene eccentric comedians on the road the coming season in their own pieces, viz.: John T. Raymond, Joe Jefferson, W. J. Florence, Nat Goodwin, Neil Burgess, Sol Smith, Russell, C. B. Bishop, M. B. Curtis, Willis Edouin, John Howson, W. A. Mestayer, Roland Reed, Harry G. Richmond and R. E. Graham. There's certainly fun enough in this array to please the whole country. Besides these, J. J. Mackay and Jacques Kruger have stellar aspirations.

THE NEW YORK MIRROR.

Pen and Pencil.



My *fidus achates*, Pen, bought a palm leaf, a linen duster and an excursion ticket to Long Branch last Saturday morning.

"Dear boy," said he, "we separate for a few days. I go to the spot where the delicious breezes of ocean will blow fresh round my breast. My feet will be lapped by the foamy billows that break on the shiny sands. I shall drive dull care away in a hired village cart through Elberon, and dash the gay society bells at dusk on Ocean avenue. If you're a good boy, Pencil, and attend to my work nicely, I'll bring you back—let me see—yes, I'll bring you back a full account of the trip. My blessing; ta-ta!" and the duster took on a horizontal phase as its owner fled for an Elevated train.

Left to myself, I strolled up-town disconsolately and aimlessly. "What's to be done for THE MIRROR next week?" I sighed. "I'm not a writer, nor do I profess to be one. There are no plays to be pencilized Monday night. If I could only surprise my Pythias with something novel,



THE RIDER.

I should rise like a balloon in his estimation." As thus I idly mused without a single idea coming to my rescue, a horse cantered up the Avenue, bearing a lady and followed, at the usual respectful distance, by a natty groom in white breeches and top-boots.

"I have it," escaped my lips, and without stopping to consider the consequences, I turned down a side street, stopped at a handsome apartment-house, touched the bell and was interviewing a trim little maid in a trim little cap, who answered my questions with a decidedly French accent, before ten minutes had elapsed.

"Is Miss Welby at home?" I knew she wasn't; but that made no difference.

"Non, m'sieu. Mam'selle ees riding. She ride every morning of ze vezzer doze not



THE DAINTY BOOT.

rain. Mais, eet ees time dat she return. She ees always returned at 10 hour of ten of se clock." Referring to the brass tag at the end of my watch chain, I judged that it was nearly ten at the moment.

"Very well, I'll wait." But there was no need for that. A confusing clatter of hoofs, a "Whoa, Prince!" a steed pulled back almost on his haunches, and Miss Welby was by the curb, saying, "Good morning, Mr. Pencil." The groom caught the bridle, I gave the pretty actress a hand, and she



THE STEED.

slipped a dainty boot into it to alight. She looked very charming, indeed, in her habit,

the tight bodice displaying the beautiful curves of her figure to the best advantage. A wealth of light hair shone like threads of gold in the sunlight, and was loosely knotted under her riding hat. Her cheeks were flushed with the healthful exercise just concluded, and her eyes glowed like the big electric light on the pole in Union Square. Before committing Prince to the care of the groom, she caressed his neck (the horse's, not the sober youth of the cockade and top boots) and nose, while the animal stood still in silent satisfaction and I looked on with secret admiration not unmixed with envy.

"Come up stairs," said Miss Welby, gathering the skirts of her habit carelessly over her arm, "there are lots of things I want to talk to you about and several curiosities to show you." (If Pencil had been there he would have answered all reasonable purposes in this respect.) Of course I promptly accepted the invitation, and found myself in a boudoir which



THE ACTRESS AND THE MAID.

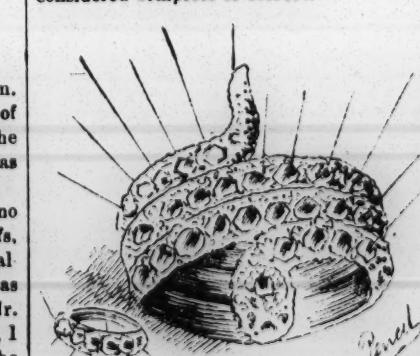
was a repository of innumerable little art treasures, and furnished in a fashion that betrayed the capital good taste of its owner. Books, musical instruments, Japanese curios, bits of quaint furniture, paintings and sketches were strewn about in a manner that was not disorderly, although it certainly was incongruous. Coming from the bright light of the street my eyes had not grown quite accustomed to the semi-darkness of the apartment, and my foot struck against a soft object that immediately showed signs of life by emitting a series of inharmonious yelps.

"Be still, Jumbo," commanded Miss Welby. "Jumbo is my pug," she smilingly explained, while I tried to imagine I hadn't appeared ridiculous when the small brute yelled and I jumped several inches from the floor. "I christened him Jumbo on account of his small



JUMBO.

size. Mr. Barnum, who is a particular friend of mine, appropriated the name, I believe, for an elephant. That was merely meant for a bit of fun; but I took it quite seriously to heart. But isn't Jumbo just too handsome for words?" I said I supposed he was, and glanced critically at all his pugish "points," beginning with the three essential warts on his gracious face and finishing the survey by admiring the palpable curl at the other extremity, without which no pug is considered complete or correct.



COMPLIMENTS OF T. DE WITT.

"Now you are here," said Miss Welby, "I must show you my diamonds. This bracelet was given me by that clever man, the Rev. T. De Witt Talmage. Of course its fame has reached your ears. There are 20 stones, and each, so the donor tells me, cost \$250. Here is a necklace left me by my grandmother, and valued at \$6,000. The setting was old-fashioned when I got it; so Tiffany reset the jewels, and now they look too beautiful for words, don't they?" The history of at least a peck of brilliants was recited, my eyes and ears being dazzled and startled in looking and listening. Rapidly calculated, the total value is about \$35,000; but it is a long time since I studied mental arithmetic, and my lack of practice must be considered in this estimate. (To escape the fate of Guiteau I couldn't tell—How long will it take A and B to build a railroad from Irkutsk to Kalamazoo if it takes C and D six days to put 33 three-sheets on

2 fences; although in the days of my youth the problem would have been solved in about the time it takes the average actor to accept an invitation to beer up.)

After examining the jewelry, Miss Welby told me some particulars about her coming season as a star. Upon this theme she waxed eloquent. She showed me several samples of new printing which her manager is preparing to acquaint the public with her arrival. One bill in particular took my fancy because of its oddness. I was allowed to make a copy for the benefit of the profession. It read:

BERTHA WELBY
in
ONE WOMAN'S LIFE.
Standing Room Only.

"My manager says we shall use these bills every night during the season." I politely wished he would, with all my heart. "I could show you samples of some dresses that have been sent out from Paris; but you shall not see them until they're finished, when they'll be sprung upon you, as it were, like the quick change of the protean artist."

After this the conversation was rambling, and I took my leave.

Pen may not be satisfied with my attempt to fit his place and my own too; but I have certainly found a novelty and a lady who knows how to be entertaining.

PENCIL.

N. B.—Pen will be back in time for next week's work.

What Brooks Brought Home.

The thermometer registered only a few degrees below 100, and most people were engaged in discussions of that fact, when a reporter wended his way down Twenty-third street and up the stairs of No. 44, West. There, ensconced in a corner of the room, with his desk a mass of papers, he found Joseph Brooks, the senior of the firm of Brooks and Dickson, as busy at his labors as though he had not been away for two months.

"Good day, Mr. Brooks?"

"Good day, MIRROR. Come in."

"You are very busy for a man just home from a long trip."

"Yes. But I should be able to do good work now, having had a week of rest on shipboard. I find there will be plenty to keep me busy for the remainder of the summer."

"Not more so than usual?"

"Well, no. We are always at work here. But you see we have engaged no people for next season as yet, and from hundreds of applicants we will have to at once select the persons we think best suited for our attractions."

"How many people will you have in your employ next season?"

"Not less than two hundred. Only a few of this number have thus far been secured; but in a week or ten days contracts will be made with nearly all the others. We know who we want and who we can get."

"How much capital have you in your enterprises?"

"Our various attractions before the public by October 1 will represent an investment of \$150,000."

"Your attractions will be more varied than heretofore?"

"Yes, there will hardly be any style of entertainment that we shall not give a little of in some shape."

"You made several investments as well as engagements for next season while you were abroad, did you not?"

"Yes, and I hardly think one of them will fail of being a great success in every way. I have used my best judgment in securing what I thought the American public wanted or would appreciate."

"Was your judgment based on what you saw during this trip?"

"Mostly. I didn't see Mlle. Aimee; but we all know what she can do, and as her greatest success has been in comedies such as *Divorcés*, *Lille*, etc., I had good reason to believe she would, with her reputation, make a great go in America; hence her engagement. A comedy that I have secured for Raymond was not seen by me; but I have every confidence in its success, as has also Mr. Raymond."

"What is it called?"

"Touch and Go."

"You saw *Taken from Life*, *Romany Rye*, *The Wyndhams* and the Kendals?"

"Yes. But by the way, correct the idea that I have secured the Kendals. Matters have not as yet been settled. Negotiations are pending, and I think we will get them, but have not done so yet."

"How about the Wyndhams?"

"They are immense favorites in London, and in the provinces, too. It was hard work to get them to leave and try another season on this side; but we have them and they will open in October at the Union Square and will present a splendid repertoire of the neatest and best English comedies of the present day. No doubt of their success."

"What did you think of *Romany Rye*?"

"Enough to pay a good round sum of money for the American right to it. It has a plot, it has scenery and effects, its dialogue is simple and beautiful, and the acting and costuming possibilities have no limit. It will be a go on its merits. I have made offers to Wilson Barrett, manager of the *Princess* Theatre, and the original Jack Hearn of the *Rye*, to come to America and

play the part for us. I have also made a proposition to Miss Eastlake, the Gerlitz of the original production, to come over and duplicate her success on this side. I have not yet; but I hope to settle for their appearances. They are both artists of a high order, and will prove attractions of merit.

"What was your opinion of *Taken from Life*?"

"I think it will suit our public better than any melodrama ever imported. It is so practicable and it is solid and probable in dialogue, plot and action. It is a wonderful production, and will be a greater success than anything I have ever seen on this side. THE MIRROR has already given the story of the play, yet no idea can be had of the beauty of the setting, or the strength of the play, until it is seen. I think Mr. Colville is lucky in securing such an attraction, and from what he tells me of his engagements and his preparations for its production, I think it will equal, if not surpass, in most respects, the one at London."

"What did you bring from the old country?"

"Oh, I brought George Logan home. I brought hearty messages to friends from Americans in London, and good words for THE MIRROR from its many friends over there. Here, too, [turning round and opening some large cases], are the models for *Romany Rye*. These are exact copies of the *Princess* scenes, and will be used by our artists here. Work will begin in a few days, and we will present the *Rye* in good style."

Mr. Brooks then explained the various scenes to the reporter, as also a plot of the play, as he went, giving a good idea of what promises well. At the conclusion of this explanation the reporter said: "Did you meet Mr. Sims?"

"Yes—several times. I contracted with him for a melodrama to be first produced in New York, and he is to come over and superintend the rehearsal and mounting in person. This will be in the Fall of 1883."

"You bought an opera, too, did you not?"

"Yes; it is by Gilbert and Sullivan; but has not yet been named. It will be played in New York for the first time on any stage, in the Fall of 1883, and the authors will personally direct the preparations and production."

"Well, Mr. Brooks you have got into pretty deep water. Now, if the tide should turn and the next season be bad, you'd be in a pretty bad fix, eh?"

"Well, yes; but you see that 'if' is there. Now we generally keep ourselves well posted, and make our arrangements according to a belief founded on information given by people who are interested and who work with us. For instance: Mr. Colville has just returned from a tour through the West, and he reports a condition of affairs that will justify us in depending a great deal on the safety of that station. According to Mr. Bidwell, the South promises much better than for some seasons past, and our correspondents among managers all over the country join in the utmost encouragement, and we cannot but feel that the season of 1882-'83 will be a great one for first-class attractions, and we do not propose handling any other kind."

"Do not so many traveling attractions—about a dozen—interfere with your theatres?"

"Only in the smaller cities, and we have given up most of them, and only kept those in the larger places which paid us best, and where business would justify us in placing our attractions, the expense of which prevented our playing in many of the Western cities, most of which are only good for one night."

"Then you think the future prospects are bright?"

"Undoubtedly."

A Very Merry War.



There are wars and wars. One is called *The Merry War*, and is being played at the Germania Theatre nightly and very successfully. At the same theatre there is rumor of an impending war of a different nature from that which is given to the public. This trouble seems to have arisen from a sort of professional jealousy that will not allow artists to depend on their merits; but must needs make trouble for the management by insisting on a liberal use of display type and peculiar prominence being given to their names in the printing and advertising of the theatre.

Three sheet bills announcing the production of *The Merry War* had been put out, and the piece was being liberally advertised, and, as old agents and managers believed, the work was being well done. But it seems that William Carleton, the baritone, did not agree with the general verdict, and threatened to "stop short never to go (on) again"

unless a change was made in the bills already pasted on the boards, fences and deadwalls of the city.

The consequence of this threat was that men were sent out on Monday morning with strips, paste-pots and brushes, and the bills were so changed that Mr. Carleton's name appeared at the top. Rumor had it that the result of this action would deprive the Germania management of the services of Dora Wiley and her husband, Richard Golden. A reporter called on

MR. I. W. NORCROSS,

manager of the house, and asked him as to the details of the trouble.

"There is no trouble," said that gentleman. "You see, when I first made out the copy for my bills for *The Merry War*, I put Miss Wiley's name last, as in the late style in billing prime donne. I then showed the bill to Mr. Golden, and he approved of it. Mr. Carleton's name was first on the bill. Afterwards Miss Wiley saw the bills and insisted that as prima her name should appear first on the printing. I changed my copy to suit her ideas and had the work done and put out. Mr. Carleton then insisted that the bills should be restored to their original form; hence the changes being made by the bill-posters. That is all there is in the trouble."

"Did Mr. Carleton threaten to quit if his name was not put on the bills first?"

"Yes."

"What does Miss Wiley say to these changes?"

"She and her husband gave notice that they would not sing; but finally agreed to the change, as it was made, and things are moving smoothly."

"What would have been the result of a failure to harmonize the differences?"

"We would have had to close the theatre."

MISS WILEY'S STATEMENT.

The reporter called on Miss Wiley at her residence in West Twenty-fourth street, and was warmly welcomed by the popular little lady, who was busy with her husband (Mr. Golden) in practicing their music for the night's performance.

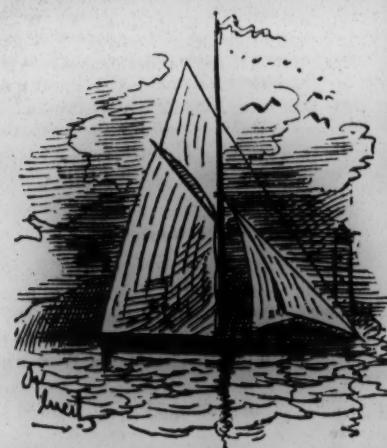
"Miss Wiley, THE MIRROR understands that you have given the Germania management notice to secure another prima donna in your place. Is it so?"

"Not exactly. I have given them notice to either secure another prima donna or another baritone by the end of two weeks."

"What was the cause of this?"

"I was engaged as prima for the Germania, and as it is usual to bill me as such, I insisted on it; but Mr. Carleton made trouble and my name is being put last to gratify the vanity of that gentleman, who wanted his first. I will not stand it. Mr. Carleton got mad at my success in a waltz song on Saturday night, and I think it is only jealousy that makes him act as he does. I did quit, but after thinking the matter over and consulting with Mr. Golden, I decided to remain and give a fair two weeks' notice. Mr. Norcross said that otherwise he would have to close the house, and I did not want to do him any injustice after the trouble and expense he has been to in getting ready for the production. It is a grand affair, and I only gave notice that if there was to be a male prima donna in the company I could not be a member of it. Mr. Norcross will either fill Mr. Carleton's

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Museum: The Summer season was inaugurated with the production of *Aladdin*, which has been reconstructed for this occasion by Willie Edouin. It is an understood fact that in writing a criticism of a light Summer entertainment, the same pen and ink should not be used which is often found convenient during the winter months, after having witnessed a reconstructed version of *Hamlet*, and if mirth and laughter are prominent features in the theatre, the manager can consider himself successful in one of his aims; and while these features made themselves known every evening, yet I cannot say that the new version of *Aladdin* is any improvement upon the old. There are many bright things and amusing situations, all of which are taken advantage of by the excellent company engaged; but the musical selections are not of that order which will ever become very popular, and the "repertoire" of street bands will not be enlarged; yet, inconsistent as the statement may appear, *Aladdin* is a bright and pleasing summer entertainment. The company includes many popular artists, who bring their characters into all possible prominence, although the opportunities allotted to each are but few, while the chorus, which includes many handsome and shapely young ladies, did all required of them in a praiseworthy manner. Willie Edouin, as the Widow Twankey, created no end of amusement, although appearing to less advantage than in many of his other characters, and his costume, including a beautiful opera hat, even one larger than the one worn by the lady in front of me, was in the height of fashion. It is a pity to see such an artist as George W. Wilson in a character so far beneath his ability; but any comment is unnecessary, as it is a well-known fact that Mr. Wilson never does anything poorly. G. W. Howard as the Visier and J. T. Powers as the Emperor gave the utmost satisfaction. Marie Williams appeared as *Aladdin*, and the hearty welcome accorded her evinced the esteem in which she is held in this city. Topsy Venn as *Pekoe*, the lady-killer, and Lillie West as the *Princess*, appeared very neat in their beautiful costumes, while Rose Temple, Clara Ellison and Irene Perry did the little allotted to them in the most creditable manner. During the performance the Girards appeared, introducing, among other novelties, the *Aesthetic Quadrille*, over which the Londoners are said to have gone Wilde, and which prove the Girards to be confectioners of a remarkable order. Large audiences were present every evening, and enjoyed, among the other attractions, the promenade concert given in the grand hall, which has been beautifully decorated and illuminated.

Oakland Garden: The *Mascot* was produced during the past week by Haverly's Opera company in a most pleasing manner, the audience being lavish in their applause. This week Roland Reed appears in Marsden's new comedy, *Cheek*, supported by a strong company. Although Mr. Reed has never appeared in this city, his reputation has preceded him, and much interest is evinced to see this promising comedian. Extensive preparations have been made for the production, and the prospects are that Mr. Reed will leave Boston with the same favorable endorsement from the press and public that he has received in other cities. The fertile brain of Manager Harris is ever on the go, and not content with presenting some of the best attractions in the country, he has devised a new entertainment in addition to the other. He proposes to re-open on a reduced scale the exhibition of the great Chicago fire. On a portion of the ground will be built up houses, stores, Mrs. O'Leary's barn, etc., representing a section of Chicago. A large number of people will take part, representing citizens, firemen, etc. Every evening the fire will take place, and engines, hose, etc., appear upon the scene, and when the hose begins to play it will be the first time that Manager Harris will ever have had cold water thrown upon any of his undertakings.

The Casino: The *Lighthkeeper's Daughter* remained the attraction during the week, and gives place this week to *Patience*, with N. C. Goodwin as *Bunthorne*, supported by an efficient company. There will be many novel races during the week, including a great "obstacle" race.

Boston Theatre: The appearance of the *Minature Ideal* Opera company in *Patience* July 8 promises to be a novel treat. The principals, chorus and even orchestra will be composed of young people; in fact, everything, it is expected, will be miniature—except the audience.

Boston Museum: A new variety bill will be offered this week. Prices have been reduced for the Summer season.

Items: The *Tourists* will shortly appear at the *Gaiety*.—Mr. and Mrs. Rufus Scott, of the *Maggie Mitchell* company, are at their Summer residence in Brookline. They will shortly visit *Miss Mitchell* at Long Branch.

—Hattie Snell, known as *Mlle. Rinchart*, was married to a New York gentleman on Wednesday and has retired from the stage.

—The many friends of Mr. P. Kenney will regret to learn that he leaves this city for New York next season. His position as advertising agent of the Park Theatre will be filled by Joseph C. McGarrey, a well-known young gentleman of this city.—Clara Ellison, who made such a favorable impression in *Cesilia*, plays the *Daughter in Odette* next season, with *Modjeska*.—Tony Pastor and company play an engagement at Oakland Garden next month.—Lizzie Hunt goes with *Ulmer's Danites*.—F. A. Mueller,

musical director of the *Tourists*, is in the city.—Mr. and Mrs. H. A. Cripps arrived in the city Tuesday, and will remain in Brookline during the heated term.—Ariel Barney, representing the new comedy, *Cheek*, will next season represent W. R. Hayden.—Anna Warren Story, formerly of the Boston Theatre, has been engaged for T. W. Keene's company.—The New York Ideal Company appears at Oakland Garden 10th, with Billee Taylor and *Pirates of Penzance*.—Louis Aldrich is in the city.—Sam Lucas has had a new drama written for him by George Russell Jackson, entitled *Professor of Chores*.—Every afternoon this week, except Saturday, the Roman Students will appear in a well-selected programme.

CINCINNATI.

Vine Street Opera House (Charles S. Smith, manager): Manager Smith has evidently secured a corner on things theatrical, and is reaping proportionate profit. The past week's programme embraced the musical sketch of Smith and Leopold, which, while well performed, patterns too strongly after Bryant and Hoey's act to merit notice on the score of originality. The specialties of the Four Emeralds and Lizzie Dierous and Allie Smith were warmly received. In addition to retention of Smith and Leopold, the bill for current week will comprise Will Mayo and Josie Devoy in sketches, Hattie Adams in club exercises, Winstanly Bros., clog dancers; May Vernon, serio comic; Major Burke in drill specialty, and Louise Muri who made a pronounced hit at the Coliseum some months since in the general excellence of her vocal selections.

Items: Hugh Egan has "stepped down and out" from the stage management of the Vine Street Opera House; George Hanna, a very capable artist succeeds to the position.—John Wilson, formerly connected with Uncle John Robinson's Circus in the capacity of a four horse rider, is now part owner of "The Brunswick," one of the finest sample rooms in the city.—Al Dannaud, business manager of Minnie Maddrin's combination, arrived from Galveston 20th, and in company with his principal, John H. Haylin, departed for Indianapolis following date.—Charles Shay, of Quincuplex show notoriety, and lately connected with Cooper, Jackson and Co.'s Circus as equestrian director, has relinquished his position, and is at present sojourning in the city.—George Guilford, avant courier of W. C. Coup's Circus, arrived here 20th.—Harry Vance is in the city, and seriously contemplates a visit to his friend, Julie Cahn, in New York city.—Samuel Colville arrived from the metropolis, 20th, and under Bob Miles' protecting wing, enjoyed the hospitality of the Queen City for a few brief hours. Parties conversant with the facts, claim that the affable Samuel exhibits his wonted utter disregard for the intrinsic value of the mighty dollar.—The *Idlers*, a combination largely made up of Cincinnati talent, are summering at Norwalk, Conn., and a weekly entertainment on the commonwealth plan, suffices to defray their current expenses.—Leigh Lynch of the Union Square Theatre, accompanied by his estimable wife, professionally known as Annie Teresa Berger, spent several days of past week in city, and returned East, 20th.

—David E. Cruse, formerly scenic artist of the Coliseum, while laboring under temporary derangement, on 18th inst., leaped from the second floor of his residence on 8th street, and was fatally injured by the fall. Deceased was aged 28 years, and possessed considerable local reputation as a scene painter, and the new Opera House at Middletown possesses numerous specimens of his ability.—The hand contest which was to have eventuated at Music Hall, the past week, has been indefinitely postponed.

John Morrissey who has been recuperating at Mount Clemens, Mich., for several weeks, arrived 23d, and has apparently been vastly improved in his general health.—Lizzie Dierous and Allie Smith, song and dance artists, who closed 24th at the Vine Street Opera House, have severed co-partnership, and the former will join the Frank Mordant Old Shipmates combination, in the capacity of soubrette, during the coming season.—Harry Rainforth and wife, who are booked for the Madison Square Theatre for season of 1882-83 are summering on their farm at Montgomery in this county.—At a meeting of the officers and guarantors of the proposed Dramatic Festival on 20th it was resolved to increase the guarantee fund from present figures (\$54,800) to \$75,000 and should necessity require, to \$100,000. The culmination of the affair has been postponed to week of December 4, and in the event of the announced stars' inability to then participate, the festival will be deferred to May, 1883.—Bob Miles has been delegated manager of the enterprise and as its successful termination will have a tendency to jeopardize Cincinnati theatricals, as far as ordinary attractions are concerned, that astute manager will scarcely die from over exertion in his efforts to win world-wide fame as an anguisher of dramatic festivals.—Robert Elijah prefers wealth and its incidentals to fame every time.—Manager James Collins and wife have purchased a residence at Plainville this county and will Summer at that point.—James E. Fennessey departs on his annual metropolitan trip within the next few days and will pay *The Minors* a visit.—Lou Bauer, head usher of the Grand, who has been seriously ill and confined to his house for the past few weeks is reported convalescent.—Manager Robert E. Miles left for New York city on 24th on a business visit.

BALTIMORE.

Academy of Music (S. W. Fort, manager): The condition of the house is such as to require no improvement. The season of 1882-83 will open Sept. 25.

Ford's Opera House (John T. Ford, proprietor): It is probable that the management will make some improvement in the lobby during the Summer. The box office will be transferred to the west side of the boxes, and the present office will be converted into a parlor for the lady patrons.

Holiday Street Theatre (John H. Albaugh, manager): The house will remain unaltered.

Monumental Theatre (Ad. Kieran, manager): Extensive improvements will be made. The first floor will be papered, the proscenium boxes enlarged and elaborately ornamented, and the orchestra chairs re-upholstered. It is estimated that the management will expend \$5,000 on the improvements. Season opens about middle of August.

Front Street Theatre (Dan A. Kelly, manager): The house is undergoing repairs inside and out. A new roof will be put on,

and the auditorium is to be renovated. Next season opens latter part of August.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): The production of *La Manola* by the Ford Comic Opera company, on the 19th, proved a great success and the garden has been crowded ever since. George Denham made a great hit as Calabazas; the best work he has done here. W. H. Fitzgerald was fine as Don Braseiro, and Charles F. Lang sang the music of Miguel very sweetly. Marie Bockel made a dashing *Manola*, and May Stemberger made a distinct and charming characterization of Beatrice. Strauss' *Merry War* is in rehearsal.

Pickwick Theatre (E. E. Rice, manager): The *Mascot* was revived June 19, by the Hess Acme Opera company, the cast being the same with one exception as has been given by this company previously. Miss St. Quentin appeared as Bettina, and is one of the best that has yet appeared in the character. It was in all a big success. Fra Diaz is announced for the 26th inst.

Items: The Park Theatre enterprise has collapsed, the establishment closing early in the week. Miss Amy Gordon, W. H. Morgan and some of the other members have departed; but a number of others remained, and a benefit in order to aid them in getting home is spoken of.—The Pickwick Theatre does not give Sunday night performances.—The Uhrig Cave matinees have been discontinued.—Prof. Logrenia and Punch and Judy Show give Wednesday and Saturday matinees at the Pickwick Theatre.—The costumes worn by the lady choristers in the Ford company *Manola* out Jersey anything ever seen in *Olivette*.—Mrs. Flora M. Pike, well known in New York and St. Louis, gave a concert at Jerseyville, Ill., 1st, which was a great success, and the pretty little lady received much applause for her beautiful vocalism.—Doris and Bacheller's Circus occupy the lot at Nineteenth and Locust streets the coming week.—Dr. G. A. Kane, the perennial, is playing his regular Summer engagement here. He looks like a four-time winner, and has "that eye" renovated.

BROOKLYN.

Hyde and Behman's Theatre, (E. D. Gooding, manager): Monday night witnessed the representation for the first time of a new drama in three acts, the property of the management, entitled *One Dime*; or, the *Jockey's Dream*. The plot is as follows: The owner of a stable of racehorses takes an injured jockey into his office. He rises to the responsible position of confidential clerk and general manager. The son of his employer becomes embarrassed and forces the clerks to a check to cover his losses at the races. The son employs the confidence and protection of the clerk for one week, within which time the amount is to be made good. The parent and employer discovers the discrepancy in his bank balance, also the check, and demands an explanation of the clerk, which is refused. His dismissal follows. The clerk has a dream, in which he sees his employer's jockey bribed to lose a race on which his master has staked large sums of money. The dream so impresses him that, disguised as a jockey, he lingers about the stables, where he discovers a plot to ruin his employer. He drugs the jockey and rides in his stead, and, of course, wins. In the second act the scenes are at the course, where the field is surrendered to the bookmakers and sporting men generally, and at the stable. The last act consists almost entirely of the event of the period, the race. The idea is an original one, and will, without doubt, prove a success. Some few improvements are necessary. Annie Ward Tiffany is in the cast.

Item: E. D. Gooding's benefit will take place July 8.

CHICAGO.

The summary for the week is Chicago Church Choir company at Haverly's; House of Mauprat, at McVicker's; Fassing Regimen, at Hamlin's; Two Brothers, at Hooley's; Black Crook, at Olympic; Rentz-Santley, at Academy; Muldoon's Birthday and Variety, at the Lyceum, and Little Detective, at the Coliseum. The first week of the C. C. C. has been very successful. Having a local reputation and being a home organization is the principal reason. There are those who would set these people down as amateurs; but among them are some who take rank with the best light opera performers. No one can say that Miss Bartlett-Davis is not an actress and a good one, and in like manner of Mr. McWade, and the same of several others in the Davis company. And when we go further and speak of the singing, no such combination of fresh, true, well-schooled voices, from chorus to principals, can be found. The girls are in capacity. On its pay rolls are three tenors—Dr. Barnes, Charles H. Clark and J. H. Chapman; four sopranos—Ada S. McWade, Jeannie Herrick, Jessie Dutton and Mrs. S. C. Ford; bassos, W. H. Clark, William Woolf, J. H. Loughran and August Livermore; baritones, John E. McWade, Samuel Kayser, O. W. Kyle, and contraltos, Jessie Bartlett Davis, Mae St. John and Emma Baker, and the chorus, certainly a remarkable one, is selected from the singers of Chicago. There are, of course, faults here and there, both in voice and stage presence. If Hayden and Davis have the nerve and money to continue as they have begun, their company will be the equals of the Boston Ideals in many respects, and with the ideals' good luck it is to be hoped.

The House of Mauprat closed its three weeks' season; it has been in a measure successful—quite so for the time of year. Much of this is due to the very strong cast given the play, and not from interest in the play itself. The Hanlons come this week (26th)—a return engagement.

The Passing Regiment drew quite as well the second week as the first. This week, (26th) Odette will be presented.

The Two Brothers, produced by James O'Neill, was not improved by repetition. The author claims that his play was killed by injudicious cuts made by the star, and that his (the author's) conception of the leading part was not given at all. However rational it may be to place a failure on another's shoulders, still in this case there is undoubtedly room for complaint. Mr. O'Neill, from a position as an actor of great promise, seems to have sunk into the slough of content, and others are outstripping him in his profession by hard study and close application; so that in the present case The Two Brothers as a play has not had "a good show." For this week (26th) The American King, a new play by C. T. Dazey. The plot has been published by THE MIRROR and need not be repeated. Mr. Dazey's other plays have amused and interested thousands, and there is hardly a doubt but that he has hit it again.

Dohany's Opera House: The Grand complimentary Concert tendered Kate L. James (Mlle. Von Arnhem), by her friends 15th was attended by one of the largest and most fashionable audiences of the season. The fair artiste was enthusiastically received. She was assisted by the following home talent: Miss Merkel, a fine contralto; Miss Officer, who gave several selections on the piano; Miss Horton, piano accompanist, and the Schubert Quartette.

Items: One week more and Thomas begins his Summer concerts, to last five weeks, at the Exposition Building.—Saturday, July 1, Fred Engelhardt starts in with his Century Plant and other curiosities to astonish our people at 25 cents a head.—A Square Man follows the Hanlons at McVicker's.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Haverly's Mastodon Minstrels opened 19th for one week to excellent business, notwithstanding hot weather.

Palace Theatre (Ed. Chase, proprietor): Light business this week. New arrivals: Annie Braddon and the Victorellas. No departures.

LEADVILLE.

Tabor Opera House, (J. H. Cragg, manager): Charlotte Thompson 12th 13th and 14th to good business, appearing in Jane Eyre, Miss Multon and Camille. House now closed.

Globe Theatre, (Mike Goldsmith, manager): Sensational drama and olio. Business fair. In preparation *Nick of the Woods*.

Items: Charlotte Thompson played 15th and 16th in Pueblo and 17th in Colorado Springs.

Arena: John Robinson's Circus and Menagerie 16th and 17th to big business. The performance was witnessed on the first night by eight thousand people. Receipts for first day \$12,000, with considerable falling off for second day. Admission \$1 and \$1.25.

DISTRICT OF COLUMBIA.

WASHINGTON.

At Theatre Comique, Muldoon's Picnic is the principal attraction. Usual array of talent at summer Gardens.

Anna W. Story visiting her mother in this city. The Misses Bartlett have received much social attention during their stay here.

GEORGIA.

ROOME.

Nevin Opera House (M. A. Nevin, manager): Mr. Nevin thinks the coming season will be unusually fine. Indications point to a prosperous year in the South, and of course the people will largely patronize amusements. Mr. Nevin has now the handsomest theatre in Georgia, and expects, next season, to play all the leading attractions. He has already booked, among others, Lotta, Chapman, Keene, Sol Smith Russell, The Madison Square Theatre company in Esmeralda, Thatcher, Primrose and West's Minstrels, etc. Rome is admitted to be the best "show town" of its size (10,000) in the South, and professionals have now learned the fact. The new railroad direct to Atlanta, Ga., and Chattanooga, Tenn., will be completed before the opening of the season, and these, with the two railroads already here, will give troupes every facility for stopping here. The following troupes have engaged large houses last season: M. B. Curtis, Milton Nobles, Gus Williams, Denier's H. D. company, B. W. P. and W. S. Minstrels, Mayo, Kate Claxton, Adam's H. D. company, Hess Acme Opera company, Joe Murphy and Madison Square company in Hazel Kirke. The highest receipts here was \$752.75 to B. W. P. and W. S. Minstrels.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Commencing the 30th, Castle's Celebrities, Muldoon's Wrestlers and Minnie Kent will hold the boards for eight day engagement. The house will without doubt be well patronized by Encampment visitors.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Minnie Maddrin will begin her engagement the 30th, instead of the 1st, as before announced. The change is made so as to allow those of our citizens who do not wish to encounter the crowds that will attend during the Encampment, an opportunity to see this charming little actress.

Park Theatre (J. B. and J. A. Dickson, proprietors): This house opens July 1 with Frank Mayo in Davy Crockett.

Zoo Theatre (Gilmere and Whallen, proprietors): The bill for the past week has been very good and business has been fair. For the week coming the following has been engaged: "The Morasora." Prof. Lawrence's Living Statuary, Leonard and Flynn, Glenn Sisters, Elviro, Gallager and West, Maude Walker, Frank Lester and Keating and Flynn. The Elevated Gardens are very popular this hot weather.

Arena: Why don't some good show jump in here for a ten days' stand during the Encampment and make a barrel of money.

Items: J. H. Haylin, who has been in the city arranging for the appearance of Minnie Maddrin, has returned to New York. Al. Dannaud remains to complete arrangements.—The Glenn Sisters, variety artists, are at home.—The unusually good bills at all the theatres will add greatly to the success of the Encampment. The Encampment begins July 1. Over fifty military organizations will be present, and the crowd of visitors will doubtless be immense. The most perfect arrangements have been made to accommodate all who come.

KOKOMO.

Opera House (H. E. Henderson, manager): Frank Mayo billed for 29th.

fine voice, sang several numbers with excellent effect, especially the wine song, eliciting a well-deserved encore. The company gave a neat and entertaining performance. Morton's Big Four Minstrels, 21st, 22d, to light houses. The company is small, the performance fair; their business has been very good in the smaller towns. Booked: Deaken's Liliputian Opera company, July 3, week.

Conley's Varieties: Business light. Close the season, 24th.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Charlotte Thompson gave Jane Eyre 20th and 21st, to very light business. This practically closes the house till Sept. 1, though J. K. Emmet has two nights in August, (4 and 5), and Haverly's Consolidated Minstrels, 24th. It has been the most brilliant season ever known here, thanks to Mr. Boyd's public spirit and liberality; but next season, it is hoped to far surpass it.

Academy of Music (Nugent, Glenn & Co. managers): There are but few theatres in the country where a better variety show can be seen than at this one, and its standard is being steadily raised.

NEW YORK.

ALBANY.

Levantine's Theatre (F. F. Levantine, manager): For week of 19th, The Four Shamrocks drew large houses in the face of the continued warm weather, and have been re-engaged for week of 26th, appearing in a specialty called The Longshoreman's Strike. Several good variety people are also announced. This theatre will remain open until about August 1.

Item: The Leland, Tweddle and Music Halls closed.

BUFFALO.

St. James Hall (Carmichael and Grindard, lessees): The only place of amusement open, and dull enough it is. Mrs. Imogene Brown, assisted by local talent, gave an enjoyable concert and drew a large house 23d. Nothing booked the coming week.

Item: Mr. Carr, who attends to the booking for St. James, will go to New York early in July to fill some open dates.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Carreno Grand Concert company, 17th, to very small audience. Tony Pastor's company will appear 27th, closing the season.

ODGENSBURG.

Opera House (George L. Ryan, manager): Our Pleasure Party, gave their first performance for the Summer season. On the 20th Led Astray was presented with the following cast: Armande Chandoc, Pauline Markham; Mathilde, Esther Williams; Susanne D'Hara, Alice Newton; Countess, Mrs. Charles Thompson; Rudolph Chandoc, Randolph Murray; Hector Placide, Frank Wills; George de Lepasare, Charles Mestayer; Mount Gisline, George Farron; Major O'Hara, J. H. Rowe; Lafontaine, Thomas Chapman. The play was well mounted, costuming excellent, and all the ladies and gentlemen acquitted themselves with great credit. This being a first performance, the play went off smoothly and without wait of any kind. The audience was large, and gave a hearty reception to the company, and undoubtedly will fully sustain all future efforts. On the 27th the company will present Our Boys with all in the cast. Booked: 29th, Swedish Lady's Vocal Quartette.

Items: George Holland's Comedy Company has canceled for July 7 and 8—Our Pleasure Party did well in Malone, Canton, Watertown, and Gouverneur since here. The company have engaged a fine steam yacht. Address all mail for company to Windsor House, Ogdensburg.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): Frank Mayo booked for 24th, cancelled; C. H. Smith's double-donkeyed Uncle Tom is to fill the date. Nothing else till after middle of August.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Closed.

Academy (John A. Ellsler, manager): Finney's benefit 19th was a success as to attendance—house overflowing. A queer performance of Under the Gaslight by a queer company. Fannie Marsh (Mrs. Winship), formerly manageress of a Portland (Me.) theatre, but now settled here, attempted the leading role with little artistic success. She is announced to re-enter the profession next season, but would do well not to. Under the Gaslight was billed to run all week, but owing to the second night's audience being smaller than the company acting, and not being able to exchange places conveniently, the play had a run of one night only. Treasurer Shannon's benefit 26th. Land League benefit 29th will conclude the season at this house. Work will then begin on the remodeling. Interior and street side is to be torn out and rebuilt with Queen Anne windows and other aesthetic accessories in decorations.

Items: That shrewd Frenchman, Montpelier, owner of the Academy and Comique, with extensive saloon privileges to each, elicited the following facts during a conversation last week concerning his future movements. Leaving the remodeled Academy in charge of John Ellsler he intends taking a vacation of a couple of years—traveling in this and other countries. Upon his return he proposes building one of the finest theatres in the country on the present site of the Comique. The new theatre will have a grand entrance from Superior street, and will be especially adapted to first-class variety, comic operas and comedies. Ellsler will have entire charge. Montpelier says it shall be the best house in the country if he has to spend half a million on it. He has been connected with theatricals here for nearly twenty years and is very wealthy. Profits this season \$16,000. Central Musical Association gave two pleasant concerts 22d and 23d.—Daisie Markoe sends a card from Boston contradicting her advertised appearance at the Euclid Avenue lately in conjunction with the Smith Double U. T. C. All right, Daisie, you're acquitted. The Jumbo Topies with Smith's party were the Arnold Sisters. They didn't deserve a notice until now.

DAYTON.

Memorial Hall, Soldiers' Home (Holmes and Barton, managers): The Irish drama, Eileen O'gara, was presented 24th to a crowded house. W. T. Owen, as Brian O'Farrell, appeared to excellent advantage, acting with his usual cleverness. Frank Roberts left nothing undone in personating the lover. The MacLean of C. H. Thompson, was, indeed, a feature in itself, his Scotch dialect being the best I have ever heard. Helen Tracy as Eileen Moriarty captured the sympathy of the audience, and held it until

the "dawn." During the third act Nellie Carlton favored the audience with a song, the result being a triple encore. Plays for next week: 27th, All that Glitters is not Gold and Under the Rose; 29th, Engaged.

Arena: Adam Forepaugh's Circus, 14th; Irem: Larry H. Reist, present manager of Gebhart's Opera House, and late business manager at Music Hall, has accepted the position vacated by C. S. Mead as manager of Music Hall, therefore managing the only two opera houses in the city. Max Fiehrman will shortly leave for New York city, to engage people for his company for the ensuing season. It has not been decided as yet whether his new play, Cobbler and Count, will receive its initial performance at the Home this season.—Measrs. Holmes and Barton were presented with some very handsome souvenir programmes by one of the business men of the city.—Milton Gunckel, agent for Slaton's Opera and Concert companies, left on the 24th for Chicago.—Forepaugh's paste brigade arrived 24th.

PORTSMOUTH.

Manager Kaufman, of Clough's Opera House, Chillicothe, who has been in New York city booking attractions for next season, writes Manager Wilhelm under recent date, that he will bring a number of first-class companies to Portsmouth, and asks the public to sustain him. Ironton will be included in his route.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Tony Pastor gave the final entertainment of season 24th to a good-sized audience. The performance averaged only fair. Fun on the Stage hardly gave the satisfaction expected and but for Kruger's funny acting would have fallen decidedly flat. The season just closed has been unprecedented in financial receipts which certainly shows that with good attractions and proper management Toledo will compare favorably with any show town in the West. In all 152 performances were given by 88 companies.

Item: Charles H. Day, the well-known agent, joined Forepaugh's Circus here 25th.

PENNSYLVANIA.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Paul Boyton and the whale are coming July 3d.

ROHDE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Dan Sully gave a poor entertainment, 22d; hardly worth mentioning, except Fields and Leslie, refined character artists, and T. Hoen, the club swinger.

PROVIDENCE.

Sans Souci Garden (Wm. E. White, manager): J. H. Haverly's Comic Opera company in La Mascotte will be the attraction for this week. It is said, and I hope will prove true, that the New York Ideals will return next week, giving Patience and Pirates of Penance during their stay. These two operas have not been given here often enough to acquaint the people with their beauties; but I think it is in the power of the New York Ideals to prove how delightful these operas can be made when entrusted to good artists.

Park Garden (Hopkins and Warren managers): This place, after extensive alterations and improvements, will be opened for the Summer July 3. Messrs. Hopkins and Warren announce great attractions for this Summer, and everyone that is acquainted with these managers well know that to commence is to fulfill.

Items: On the 28th Rocky Point will open for the Summer season.—The Coliseum will be managed by Hopkins and Warren.—George Hackett, manager of the Providence Opera House, is proprietor of the Rocky Point Hotel.—George Cross, assistant treasurer of Providence Opera House, will be with Mr. Hackett at the Point this Summer.

VIRGINIA.

RICHMOND.

The Comique is now the only place of amusement open in the city, and will continue all Summer. In the meantime some internal improvements will be made, viz.: new private boxes, new scenery. Kennedy and Buckley, Fannie Prestige, Nelly Mayo and Nelson Sinclair are booked for the 28th. The Burtons—John and Lotta—Prof. Fox, the aerial gymnast, and Gus Warren closed 24th.

WISCONSIN.

BELoit.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): J. Z. Little's version of The World was presented to large audience 19th. Sullivan's Blondes, 22d, failed to appear. The concert given 29th by Senior Class of Beloit College is assured a splendid house, \$400 worth of tickets being disposed of at the present time.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Lotta Coucett company 22d to fair house.

Lappin's Hall (Thomas Lappin, proprietor): Sullivan's Hibernian Blondes gave a miserable variety performance to a small audience. Harry Webber is booked for July 4.

RACINE.

Opera House, (Basco and Klein, managers): H. B. Miller and company presented Don Caesar De Besan and Muzzel 23d and 24th, and the afternoon of the 24th Rip Van Winkle to small houses. The company close their season at Rockford.

Arena: The Inter Ocean Circus is billed for July 11.

CANADA.

HALIFAX.

Academy of Music (J. McWilliams, secretary): Lytell's Fifth Avenue company in Youth 19th, 20th and 21st to full houses. They will open at St. John, N. B., 26th, and after playing there one week will return to this city. The company is an excellent one, and the play is put on the boards in a far better manner than anything ever seen here. Detachment from the 101st Regt. adds to the effect.

Item: Jimmy Alliger, manager of F. S. Chanfrau's company, is passing his vacation with friends here.

DATES AHEAD.

Managers of traveling combinations will advise us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ADA GRAY: New York city, 10, indefinite. A. M. PALMER'S UNION SQUARE THEATRE Co.: San Francisco, Cal., August 7, six weeks.

C. H. SMITH'S DOUBLE UNCLE TOM COMB.: Boston, Mass., 19, two weeks.

CHARLOTTE THOMPSON: New York, July 3, CHICAGO CHURCH CHOIR OPERA CO.: Chicago, Ill., 19, four weeks.

CORINNE MERRIMAKERS: Chicago 19, two weeks.

weeks; Boston, July 17, one week, closing season.

FRANK MAYO: Kokomo, 29; Indianapolis, 30 to July 8, and close season.

FORD'S COMIC OPERA CO.: St. Louis, Mo., 19, eight weeks.

GEORGE HOLLAND COMEDY CO.: Fort Edward, 28, 29; Whitehall, 30, July 1.

HAVERLY'S CONSOLIDATED MINSTRELS: Sacramento, Cal., 28, 29, 30; San Francisco, July 1.

JAMES O'NEILL: Chicago, Ill., 12, four weeks.

M. B. CURTIS' SAM'L OF POSEN: San Francisco, Cal., 19, one week; and rest for four weeks.

MINNIE MADDEN: Indianapolis, Ind., July 1, week.

PHOEA MCALISTER COMB.: Minneapolis, Minn., 22, to close season.

PASSING REGIMENT COMB.: Chicago, Ill., 19, four weeks.

ROBERT MCWADE: Grand Rapids, July 4.

RENTE SANTLEY COMB.: Grand Haven, 29; Milwaukee, Wis., 30 and July 1; Chicago, Ill., 3, week, closing season.

ROLAND REED (Check): Boston, 26, week.

TONY PASTOR'S COMPANY: Olean, N. Y., 29; Elmira, 30; Binghamton, July 1; Boston, July 3, one week.

WILLIE EDOUIN CO.: Boston, Mass., 19, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Elyria, N., 29; Cleveland, 30, July 1; Akron, 3; Canton, 4; Wooster, 5; Bucyrus, 6; Lima, 7; Fort Wayne, Ind., 8.

P. T. BARNUM'S: Newport, R. I., 28; Providence, 29; Woonsocket, 30; Worcester, Mass., July 1; Nashua, N. H., 8; Concord, 4; Manchester 5; Lawrence, Mass., 6; Lowell, 7; Haverhill, 8; Portland, Me., 10; Lewiston, 11; Bath, 12; Augusta, 13; Waterville, 14; Bangor, 15; Saco, 17.

The World of Society.



RODMAN-REDFIELD WEDDING.

Thursday last, at noon, in St. James' Church, Batavia, N. Y., by Rev. Dr. Bolles, of Cleveland, Ohio, assisted by Rev. H. B. Whitney and Rev. E. W. Worthington. Lieut. Samuel Rodman, U. S. A., was married to Miss Martha E., daughter of the late Hon. Herman J. Redfield, former Collector of the Port of New York. There was a large and brilliant audience. Over the chancel was suspended a marriage bell composed of snowballs and buttercups. The groom was in full uniform. His best man was Capt. J. L. Littell, of West Point. The bride was given away by her brother, Mr. F. B. Redfield. She wore white silk, with a tulip veil and orange blossoms. Her bridesmaids were Miss Belle Bolles, cousin of the bride, from Newark, N. J.; Miss Rodman, sister of the groom, from this city; Miss Alabama Tomlinson, and Miss Dolly Smith, of Batavia. The ushers were Messrs. F. D. Worthington and Hinman Holdman, and Lieutenants Newcomb, Beacon, Alvord and Forsyth, of the U. S. A. A wedding breakfast followed at the residence of the bride's mother, after which the happy couple started for Watkins Glen.

LA VIOLETTA SOCIALE.

The annual picnic of this small but very select sociable took place on Saturday, June 10, in the woods of Tremont. Chaperoned by Mrs. Bogart—she was the recipient of many thanks for her able management, as well as the skill and tact she displayed in blending into perfect harmony the various humors of the members—a most delightful day was spent in the enjoyments, games and flirtations incidental to such an occasion, and would have terminated "merrily as a morning bell" but for the excessive buoyancy of one of the gentlemen, who in his haste to catch the returning train scorched the conventional door, and took a flying leap through the door window, landing upon the bosom of mother earth, receiving in return for his caprice many severe bruises. Being a great favorite with the members, his mishap marred somewhat what, in the opinion of all, would otherwise have been a perfect day, replete with enjoyments—nevertheless, 'twas an occasion long to be remembered. Among the members present were: Miss Emma French, Mr. Richard Gibbs, Miss Elsie Burns, Mr. Frederick Paraga, Miss Emily Govin, Mr. Ralph Paraga, Miss Addie Bingham, Mr. Frederick Mortimer, Miss Nellie Merrifield, Mr. Oscar Bunzi, Miss Maud Merrifield and Mr. Jack Baudouine.

MERE MENTION.

Our lady readers will be pleased to know what were the fashions at the late Ascot in England which is regarded as a society event. In the first place, all the dresses

were short. Cotton and sateen dresses are fashionable. Mrs. Alfred Paget wore a blue cotton dress printed with flowers and trimmed with coffee-colored lace. The Duchess of Manchester wore cashmere in black, draped over a striped black and white kilted skirt. Hon. Mrs. Candy wore dark green silk over a shot green and red skirt. In France ladies are wearing linen dresses. Sometimes these linen dresses are hand-painted with sweet peas and other flowers.

A pleasant affair this evening will be the Summer night's festival at Washington Park given by the German Liederkrantz Society.

A number of the members of Sorosis were recently entertained at Madison, N. J., by Mrs. Frank Fuller.

Saturday week the well-known Saturday Night Club, of this city, which usually eats its monthly dinners at the Union League Club, was entertained at dinner by Mr. William Belden on his magnificent yacht Fessile as it steamed up the Sound. The members present included L. M. Bates, Dr. Ed. Bradley, Clark Bell, George Blanchard, Austin G. Day, C. M. Depew, E. N. Dickerson, Dr.



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HARRISON GREY FISKE,
EDITOR.

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NEW YORK, - - - JULY 1, 1882.

Mirror Letter-List.

Anderson, May	Kidder, Chas.
Arthur, Lillford	Kirkby Bros. (3)
Adele, Helen	Kaufman, E.
Avilling, Mrs. Henry	Kaufman, H.
Adams, Alonzo	Lotta, Manager (6)
Averna, Henry	Lane, J. H.
Aldrich and Parsons	Lafayette, Ruby
Barlow, Milton	Leonard, C. E.
Bailey, Minna	Liddington, Mrs.
Bryson, Fred	Leone, H.
Byron, Oliver D.	Lescelle, Emily
Barnes, Elliott	Morse, Julie S.
Barry and Fay	Meade, Mrs. B. A.
Bach, Charles W.	Mitchell, Maggie, Mgr.
Baker, Annie	Motte, Adeline, Mrs.
Benton, W. G.	Mott, Edmund, Gus
Barrett, Lawrence (6)	Murphy, Clara
Bar, O. H.	Mortimer, Annie
Burnside, Jean	Martinet, Ignacio
Brown, Edwin	Murray, J. D.
Cleidet, Emma	Mahn, H. B.
Cahn, Julius	Maylin, Joseph P.
Claxton, Kate.	Pixley, Annie, Mgr.
Cheria, Adelaide (2)	Pond, J. B.
Connor, W. M.	Price, Lizzie
Chizzola, Manager (3)	Palmer, Minnie (2)
Chapin, Charles E.	Pull, F. W.
Garrison, Abbie	Pauding, Fred
Oliphant, Harry	Parker, Rose
Coombes, Jane, 3	Phelps, Harry
Crabtree, Mrs.	Pickford, H. L.
Casey, M. H.	Rodgers, Lorraine
Caufman, Alexander	Ricketts, John
Ogden, Laura	Rogers, Frank
Conley, Billie	Rogers, John, Jr. (7)
Clayton, J. C.	Reed, Holland
Davenport, Fanny (2)	Robinson, F. C. P.
D. A. H.	Richmond, Miss
David, M. W.	Raymond, J. P.
Dungan, Chas. W.	Roenwald, J. H.
Don Roy, Louise	Skinner, Otto
Dixon, Fred	St. Quinten, Miss
Don, Laura	Sutherland, John
Duffield, Harry.	Salsbury's Troubad's
Duthaven, Claude (3)	Stevenson, Chas. A.
Dungan, Will	Stevens, Chas.
Elliott, Mr.	Smith, Florence
Engle, Harry	Stuart, E. M.
Elton, W. J.	Stevens, Ed. A. (8)
Eppings, Rose (8)	Strong, Tody
Edwards, W. A.	Spillier, Mrs. Robert
Ficou, H. A.	Shroder, William
Fulford, Robert	Stone, Amy
Florence, Helen	Seaver, Frank L.
Fallier, Hugh	Sargent, H. J.
Fechter, Price, Lizzie	Smith, C. H.
Fulier, Fanny	Sweet, Ed. C.
Garthwaite, Fanny	Sefton, Miss
Gaylor, Charles (9)	Thorne, Manager
Graham, H. E.	Thompson, F. A.
Gosche, Jacob	Thompson, F. A.
Granville, Ella	Thompson, Charlotte
Gritte, Charles B.	Templer, John
Hague, Manager	Vaughn, Harry
Holland, George	Vergil, Fanny
Hartman, Lillian M.	Whitecar, W. A.
Hall, Dr. J.	Watkins, Harry
Hewitt, Helen	Warren, Tom
Hawley, Mart W.	Wiley, Lem
Hoey, George	Watkins, Rose H.
Hunter, Marie	Wells, J. A.
Hine, Harry	Waldon, Therese
Harris, Hamilton	Ward, Fred
Hayden, W. E. (4)	Ward, Fred
Hurt, Felix	Ward, Fred
Hoey and Hardie	Ward, Fred
Holland, A.	Ward, Fred
Hill, J. M.	Ward, Fred
Jones, Mrs. W. G.	Ward, Fred
Jarvis, Pierce L.	Ward, Fred
Jananschek, Mme.	Ward, Fred
Kane, James K.	Ward, Fred
Kelly, Wm. W. (3)	Ward, Fred
Klein, Alfred	Ward, Fred

The New York Mirror has the
Largest Dramatic Circulation
in America.

WHAT has become of the Poe Memorial? The fund raised by professionals should have been applied to the object in view were this. Would it not have been better if the actors who were willing to act and the public to see them do it for a memorial purpose had raised money to erect a statue in Central Park to Edwin Forrest or the elder Booth? Although history, science and art are represented in marble and bronze in our beautiful Park, the stage is neglected, except for the very wretched figure of Shakespeare, erected by citizens, which stands half hidden from view by thick foliage at the entrance to the Mall.

We present elsewhere a letter from Mr. Luscombe Searle, who charges the critics of the London daily press with a grave offence. That a clique exists in the English metropolis we are aware. Whether the condemnation of the Wreck of the Pinafore was due to a conspiracy we shall be able to tell when we have witnessed the piece in this city.

The disgraceful management of the Forest Home needs looking after. The report of its condition, printed elsewhere, lets a little light into a darkly conducted institution.

"Organs" of the Elks.

Several papers have constituted themselves "official organs" of the Elks. There is one in San Francisco, another in Chicago and two or three more in this city. They print more or less gossip pertaining to the benevolent order and adopt its emblem and motto. The Elks reject and deny the authority of these "official organs," and we are asked by a number of members connected with the New York lodge to express the sentiments of the fraternity in respect to these arrant pretenders—a request with which we are pleased to comply.

The Elks have not appointed any paper to the honor of representing their interests. A journal which is circulated among the general public can not but exert the reverse of a beneficial influence upon the order. The discussion of matters pertaining to the society; the publication of its private proceedings; the workings of its inner machinery; the differences, projects, plans, and standing of its branches and members, are matters of no concern to the outside world, affecting solely the men composing the organization. There is no more reason why the Elks should select "official organs" than that the Masons, the Odd Fellows, Knight Templars or other secret societies should choose newspapers in which to report their recondite pursuits and affairs. Of course such a choice would be diametrically opposite to the principles on which these societies were founded.

The Elks are a body of charitable, social, busy men who are constantly doing good to their brethren. They conduct their order in their own way, and as that way concerns nobody but themselves, they stand in no urgent need of an "organ." Moreover, they wish it known that all papers pretending to be their "organs" are unofficial, unreliable and not even countenanced by them. When the exigencies of the Elks are such that a paper is necessary for the advancement of the objects they hold in view, they will undoubtedly start one of their own and distribute it among the only people to whom it might be useful—the Elks themselves.

A Plague-Spot in 'Frisco.

Last week THE MIRROR devoted an editorial to the experience of Thomas Lamont, who, through Harry Montague, proprietor of the Bella Union Theatre, made an unsuccessful application for aid to the treasurer of the Actors' Fund. Advice since received from San Francisco announce the formation of a California Variety Fund, with Montague as President, and the Figaro as official publication. The strictures upon the negligence of the managers of the Actors' Fund we adhere to still, and the necessity of avoiding dangerous rocks ahead by radical reform is equally apparent now. But we wish to tender an immediate apology to our readers and the profession generally for having been led so far astray by the Figaro, a presumably reliable and reputable contemporary, as to dignify Mr. Montague with the title of manager and to allude to him in such terms as to indicate that he is an honorable and worthy member of the profession. We have since learned that he is not a theatrical manager, and that he is a discredit even to the style of exhibition he affects.

Not less than five actors of good standing, fresh from 'Frisco, have called at this office to enter their indignant protest against Montague's being classed with respectable managers. Each and every one is willing to take oath that the Bella Union "Theatre" is a dive of the most debasing and disreputable character; that the exhibitions given therein are shockingly immoral, and exert a vicious and demoralizing influence. A few weeks ago our informants visited the place, moved by a spirit of curiosity. What they saw transcended in lewdness anything they had ever witnessed on a public stage. Not only is their description of the show unfit for publication; it is too indecent for utterance. Montague, the proprietor, arranges the concoctions of smut and is first among the wretched creatures who assist in performing it. So lost is he to all sense of propriety that he drags his wife and sister into the horrible exhibition. Crowds of roughs infest the place and gloat over its miserable attractions.

The press of San Francisco is largely responsible for the existence of the Bella Union dive. Had they performed their duty THE MIRROR would not have been called upon now to make this exposure.

We believe, with the exception of the Figaro, none of the papers print the Bella Union advertisement or notice it locally; but this is a very negative sort of virtue. If they respected the stage or the good fame of their city, they certainly should have aroused a feeling of indignation long ago that would have resulted in the "dive" being shut up by the authorities. The Argonaut could have done this single-handed, for it is a power. We are surprised that Mr. Pixley, the able reformer and guardian of the people's

rights on the Pacific Slope, should have so flagrantly neglected or winked at this public pest.

Is it not monstrous that the beautiful city of San Francisco, which now boasts an enviable reputation for law and order, should harbor such a defiler as Montague, and render ample support to his disgusting show, while respectable, wholesome, worthy performances are allowed to come and go unrewarded?

Man and Wife.

The case of E. L. Walton against Fred Berger was decided yesterday in the Marine Court. The plaintiff sued for damages for breach of contract and he was awarded \$532.

This suit grew out of a difference between the contending parties. Mr. Walton was engaged by Mr. Berger to support George S. Knight. After they had been out some time Mr. Berger manufactured a very singular and apparently unprofessional rule, aimed especially at Mr. Walton. This was, that no person would be permitted to accompany the combination on its tour except those that were in the employ of the manager.

Mr. Walton's wife was with the company, traveling with her husband, all her expenses being defrayed by him. Mr. Berger gave orders that his new rule should be enforced. Mr. Walton objected, maintaining that the manager had no right to interfere with his domestic affairs, especially as they did not in the least concern the business of the company. Thereupon Mr. Berger discharged Mr. Walton, and Mr. Walton, determined to test the legality of the manager's despotic act, turned around and sued Mr. Berger. The case had been pending some time before the decision chronicled above was reached.

Now there need be no more trouble about the private relations of actors. If they are willing to pay the price of fetching their household gods all over the country with them the manager cannot say nay. The courts have decided that what "God hath joined together, let no man put asunder." Mr. Walton is deserving of much praise. He has shown pluck, spirit and that independence which is, or should be, every American's second nature. Like the bald eagle, when its mate and young ones are assailed, he has risen to defend his own. That he has succeeded Mr. Walton's friends and the profession will be glad to learn, for the like of the manager's domination over the actor must be drawn somewhere, and why not when it threatens to sever the sacred ties of matrimony?

Mr. Booth in London Again.

Edwin Booth opened his London engagement at the Adelphi, on Monday night. The cable informs us that there was a good sized audience present and the reception out representative tragedian received was wildly enthusiastic. This is most gratifying news to his friends on this side of the Atlantic, and so also are the honest criticisms of the press, which acknowledge his supremacy just as if there was not another tragedian—a favored English one—playing away at the British home of the legitimate drama. What a contrast this is to the hostility which greeted Edwin Booth on his first visit to London twentyodd years ago, and even to the lukewarm recognition accorded him two years since! Bartley Campbell should certainly have waited for this triumph before committing himself to the bold statement in Tuesday's Herald, that an American artist has no chance in England now.

From the splendid inauguration of Mr. Booth's Adelphi engagement we believe the rest of his six weeks' stay will be marked by equally pleasant circumstances. Our stars meditating a professional trip abroad should feel encouraged by this intelligence.

One of the Finest."

The portrait on the first page of THE MIRROR scarcely needs an introduction. Gus Williams, the head and front of our dialect comedians, has just made a big hit in a new play, One of the Finest. As John Mishler, a German policeman, he has caught the public fancy and is nightly filling the Fourteenth Street Theatre. But the play, aside from the broken English comedy of the star, possesses strong melodramatic features. It is from the pen of Joseph Bradford, and is his best work. Mr. Williams has made rapid strides since his advent on the regular boards, and One of the Finest will be one of the leading attractions of the coming season.

The theatres are given over to the warring operatic hordes. The light infantry at Nibl's, the heavy dragoons at the Bijou, and the airy Amazons at the Germania are fighting like tigers. But the public seems quite too provokingly unconscious of the fight and the fighters.

EIGHT artists are busy preparing the pictorial work for THE MIDSUMMER MIRROR, which will eclipse artistically any semi annual ever issued.

Personal.



mania, whereupon Hirschy with the true gallantry of his race, said: "Don't mention it; I'll give you a thousand myself." For a moment this snivety staggered her. But she rallied. "I don't like St. Maur's Grosvenor," she added. "Don't you, indeed?" asked Hirschy. "That is too bad; what shall we do?" he said, in pretty childish perplexity, like Alice in Wonderland. And then he told his partner Bothner that Lillian didn't like St. Maur's Grosvenor.

And then other members of the company didn't like St. Maur's Grosvenor. St. Maur's Grosvenor suddenly became the object of detestation. Even the ballet girls, with high artistic feeling, began not to like St. Maur's Grosvenor. St. Maur finally concluded that he didn't like it himself; but of this anon. In order to make Lillian happy and give her the privilege of drawing \$250 a week in undisturbed comfort, it was found necessary to remove St. Maur's Grosvenor, and steps were taken accordingly.

With a strategic forethought, worthy of Von Moltke and a better cause, the management asked Mr. St. Maur to accept a smaller salary. On general principles, St. Maur thought his salary small enough, and on general principles the management told him they would have to get a less luxurious and purse impoverishing Grosvenor. In short,

A mild, impulsive young man;
A rational, cheap young man;
A Grosvenor gallery
"Don't mind the salary.
Just act for fun" young man.

Grosvenor said "pooh pooh" to them, and then began his own little strategic movement. While the management were negotiating for his successor, in order to appease the restive Lillian, a report came round that Miss Russell wouldn't sing Patience another minute without St. Maur's Grosvenor. She wouldn't have anybody else's Grosvenor. St. Maur's Grosvenor now became the object of universal enthusiasm. The ballet girls cried in ecstasy "There never has been, there never will be, such another Grosvenor."

The management grew perfectly bewildered. Why this sudden reaction in favor of the lately abominated Grosvenor? This was the cause of it: Making his individual grievance of reduced salary a public one—it was like the fox in the fable which had lost its tail—Mr. St. Maur addressed his colleagues as follows: "Ladies and gentlemen, what is a combination? Is one particular piece owned by any one man and performed by a paid company of actors and actresses a true, real combination, is all that that noble word implies? No. We four people, you Miss Russell, you Miss Roche, you Miss Temple, and myself, we fit these parts we are now playing with a curious completeness—accidental perhaps, but nevertheless perfect. Now if we combine together, why can we not earn for ourselves more money in one night than we can earn as the paid hirelings of a penurious management in a month? Let us affix our names to a legal document. Let us henceforward be the Russell Roche-Temple-St. Maur combination. A combination indeed! All relative to music and singing can be decided by Misses Russell and Roche. Mr. Temple shall continue as heretofore to be the purveyor of fun. As for me, let my long experience be exercised for the common good where any question of acting or elocution may arise. Then the dangerous possibility of quarreling among ourselves is reduced to a minimum."

This noble outburst—this oral editorial, as it were—had the desired effect. It increased immediately the artistic value of Mr. St. Maur's Grosvenor to such an extent that the management who had but a few hours previous been skirmishing about for a substitute, now made violent endeavors to retain their old Grosvenor at any cost. But it was too late. They had wounded the spirit that loved them, and Grosvenor was lost to them forever. He wrote them a letter saying he had not been starred in their bills as he was to have been; that through the violation of this and other verbal contracts the management had forfeited all claims upon his services, and from this time forth he considered himself a free, untrammeled warbler, and if they wanted an artistic, impartial opinion, he referred them to Selina Dolaro, who had given the matter considerable thought from every standpoint—she being a lady of unusual judgment and acumen.

So the split occurred. The public must have had a premonition of approaching discontent, for the receipts during the third week dropped to \$1,612, and this drop resigned the management to their fate. They saw the Russell Roche-Temple-St. Maur combination depart without a sigh and take possession of N.ibl's Garden and in their place they have moved in a Patience company of their own with John Dawson for Temple, and Digby Bell for St. Maur, and Lily Post for Russell, and Laura Joyce for Roche.

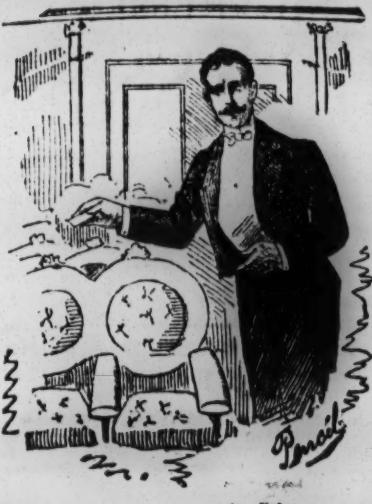
And the receipts are still dropping. But McCaull has rung in his chorus girls. And Messrs. B. H. & Co. have reduced salaries.

And Mr. St. Maur has worked his operatic idea.

And Lillian Russell finds herself in the new position of having a contract with herself.

THE NEW YORK MIRROR.

The Usher.



Mend him who can! The ladies call him, sweet. —LOVE'S LABOR'S LOST.

Fred Marsden was an actor once; and a very bad one. His distinction in this respect was chiefly gained at Wood's Museum, in this city, where he played utility business at \$15 a week during the engagement of Lydia Thompson and her blonde beauties. His first piece was the dramatization of a popular novel, for which he was delighted to receive the munificent sum of \$300. Then he left the stage forever, having found his field at last. He never fails to refer to his acting experience without adding: "The worst duffers that ever trod the boards were Gus Mortimer and—yours truly."

* *

Bartley Campbell told me the other day that he was Clara Morris' first manager—that is, as a star. She left the Union Square, where she received a salary of \$300, to open at the Walnut in Philadelphia. Miss Morris' share of the receipts for the first night was \$8. Campbell got \$1.80 as 20 per cent. of the profits. Then the emotional actress was discouraged. She wanted to sell out her two weeks' engagement to a party who offered her \$700, and then to go back to a stock position. Campbell wrangled with her—figuratively, of course, for Clara's physique was never intended for a collar-and-elbow match—and succeeded in talking her out of the notion. She finished her first fortnight's experience as a star and Campbell had the pleasure of handing her \$1,950 as the amount accruing to her.

* *

I suppose, now that this little bit of stage history has got out, the amateurs of the country will look on an \$8 house as the best sort of encouragement to dare and do more.

* *

A paper called the *World*, printed in Chicago, is the subject of general complaint among professionals. It is limited to a few hundred copies in circulation, and has no discoverable status among the press of the city in which it is issued. Gus Mortimer and others say they have been charged for advertisements which never appeared in its columns, and for other advertisements printed without authority. On Mr. Mortimer's refusing to pay such an account, recently, he was ungrammatical and vulgarly abused.

* *

Of course the good or ill will of a "penny affair like the *World*" is a matter of supreme indifference to Mr. Mortimer or anybody else; but I understand that Mr. Albert Weber, the piano-maker, backs the publication, which places an entirely different construction on anything of the sort it may print. Mr. Weber must see the paper and read its calumnious articles, if it is his project; is the profession, then, to accept these as expressive of Mr. Weber's views? What particular spleen or malice can Mr. Weber have against Mr. Mortimer, with whom he has never had business dealings? Can it be that Mr. Weber countenances the *World's* method of procedure in a purely speculative sense? He certainly owes an explanation to the profession if he is indeed the guardian angel of the sheet, and if he is not he should make haste to deny the responsibility which gossip places on his shoulders. The venom of a little advertising dummy amounts to nothing; but if it is disseminated with Mr. Weber's assistance, the unpleasantness has a much deeper significance.

* *

Sydney Cowell who recently finished a tour with the Hazel Kirke company No. 2, is in town. She will rest now until Fall, passing part of the time in this city, part with Mr. and Mrs. Jim Lewis, and the balance at Manchester by-the-Sea. The little woman says if Mr. Mallory wishes her to leave town again for the road, he will have to bring a derrick into requisition to effect his fell purpose. "Time spent on the wing," says she, "is wasted time, profiting nothing to mind or body further than the consciousness of working harder than is necessary for one's daily bread." Another disadvantage about traveling is the melancholy fact that the actor is obliged to degrade, rather than to elevate, his art, for the reason that he cannot act up, but must act down to the level of the average country audience's appreciation."

* *

There is a great deal of truth in what Miss Cowell says. This is one of the thousand

injurious effects of the combination system, a system that is all for the manager and nothing for the actor. But in good time, I have reason to believe, a change will take place, and the old stock plan be reinstated, when professionals will look back on the hardships of to day very much as our elders dwell upon the time when railroads, the telegraph, telephones and dramatic agents had not been invented.

NEWS IN INTERVIEWS.

Clutching at Straws.

A reporter recognized John Howson in the person of a gentleman in blue glasses who stood beside him on the front platform of a Broadway car.

"My eyes are weak," said the comedian, "and the glare doesn't improve them. I suppose the alkali plains of the far West are responsible for my having to adopt the prudential measure of azure tinted glasses."

"You are making preparations for Straws?"

"Yes. I expect to open at Chicago about July 17, and then play a few other towns as a sort of experiment or rehearsal for next season. I believe the play is very good. Clay Greene has had experience in dramatic composition, and he turns out the rough material in good form for Mr. Thompson to polish it down. I have read three acts, and they are quite all that I expected them to be."

"Where is the scene of the story located?"

"In New Bedford—but it doesn't tread on the toes of Old Shipmates at all. My part is a sort of New England Cap' Cuttle—rough, kind and eccentric. All the other parts are pure types of the characters found in the down East seaport towns and villages. There isn't a villainous villain, or any villainous villainy in the piece. There is sufficient motive, however, for the complications which are made and unmade in the comedy. I don't think that the old-style business is respected any longer. The good old human sentiments have been so ridiculed, distorted and satirized by Gilbert and his imitators, that the public have become tired of the heroes and villains of the stage and won't endure them and their associates any more."

"Have you got your company enrolled?"

"Partly. Mrs. Yeaman and her clever daughter Jennie are engaged, and several other people are spoken or anxious to enlist with me. I shall try starring one season. If I succeed I shall be charmed. If I fail—and in Howson's lexicon there certainly is a word that looks and means about the same thing—why, I fail and go back to comic opera again, where I think there is always a nook for me somewhere. Straws, you know, show which way the wind blows. My Straws will very quickly indicate whether the public will or will not have me as a comedy star."

Chat with an Old Actor.

A reporter strolling through Central Park Sunday afternoon met Col. Horace Cone, a gentleman lately of much legal prominence, but who in older days trod the mimic stage and was an artist of deserved popularity. After some little time spent in general conversation and reminiscence, the Colonel stated that next season he proposed delivering a series of lectures.

What will be your subjects, Colonel?

"I have several, but will only select those I consider best suited to the popular taste."

Will you lecture in New York?

"Yes. Some time in September I shall talk about Oscar Wilde. This I have already engaged to do, and I shall view the apostle of aestheticism in a different light from any one who has gone before me, and I shall try to make it interesting."

Any more subjects?

"Yes; but this is the only one; I shall deliver in New York. My health is such that I have to go South during the Winter, where I may lecture also during the season."

Colonel Cone is the uncle of Kate Claxton, and is the son of a Baptist minister of the same name as himself, who was also at one time an actor. One son, Horace Cone, Jr., is a member of the profession and has played in Miss Claxton's company, but is now in the West. The Colonel himself quit the stage to study law, and rose to some prominence in New York; but moved to Texas, where he became one of the most prominent men in the State, and occupied a seat on the bench for several years as well as in the higher branch of the Legislature. His health of late years has been so poor as to necessitate his retirement from professional life; but his mind retains all its vigor and brilliance and his tongue its fire and eloquence.

The Junior Partner.

Charles Parsloe was found at Long Branch, one day last week, by a reporter of THE MIRROR, and questioned regarding his recent Western trip.

"How did 'Frisco turn out for My Partner?"

"First week, very large; second week, fair, and third week, bad—but still with a profit."

You always have a profit?"

"We have never played a week that both Aldrich and myself have not divided enough profit to give us each a fair salary, and some weeks have been very large."

"How is the country in the West outside of 'Frisco?"

"Only fair. Only companies small in numbers and in expenses can play it profitably. Jumps are great, while houses and towns are too small to pay expensive parties. Denver and Salt Lake are good; but that is all. We have had all we want of the country for some time to come. We had to play one night in Truckee. The place is small, and the theatre a barn. There was one dressing room, which was used by the ladies. I had to dress in a corner of the stage, my make up as the Chinaman being such that I could not do like the other gentlemen did—dress at the hotel and walk over to the theatre."

"How much were your profits on the season?"

"You do not want to listen to fairy stories and actual profits would not be believed. We have had as good a season as any body, I think."

"When do you start out again?"

"About the 4th or 5th of September. We just closed last Saturday, and I am at home now in the bosom of my family, and shall remain here until we begin rehearsals."

"You will still stick to My Partner?"

"Certainly. We couldn't do better."

"Who are in your company for next season?"

"I don't know. Aldrich is a better business man than I am, and I do nothing but play my part and draw my share of the profits. He attends to all other matters; I am satisfied, and we get along finely."

Authoress, Actress and Artist.

A cool room, a smell of oil paints, a wastebasket filled with crumpled correspondence, a hot day, and a lady stretched out gracefully and comfortably in a hammock, with an attendant manipulating a swaying peacock's-feather fan—these were the conditions and surroundings amidst which a MIRROR scribe found Laura Don on Tuesday.

"My lips are parched with talking," said she; "my Daughter of the Nile is very exacting, jaded, and monopolizes all of my time. Nobody who hasn't tried it has the slightest conception of the work preliminary to a starring tour in a play of one's own authorship. However, it has all got to be done, and I suppose others have experienced the same series of tortures as myself."

The reporter feeling the necessity for saying something, supposed so too.

"But that isn't all."

"No?"

"I have requests from four committees of four art exhibitions to prepare pictures at once. One is from Brooklyn, another St. Louis, another Chicago, and still another from Boston."

"Do you devote much time to painting?"

"As much as I am able to. I may truly say that my brush has earned my living during the past year."

"One of your pictures was sold at the Academy of Design."

"Yes. A stranger, a gentleman of the West named Plumb, paid \$125 for it. That was a nice plum for a struggling artist, wasn't it? The picture embodied an original idea. Some violets strewn on an ebony table with a *Century* near by, gave an excellent opportunity for a good harmony of colors."

"To what class of subjects do you confine yourself?"

"None in particular. Portraits I believe show what talent I possess to the best effect."

Miss Don is entitled to the sobriquet which is often bestowed on her, "Queen of Bohemia."

She is jolly, careless, and bright as a new silver dollar. Her play is pronounced admirable by those who have been favored with a hearing of it, and its success, if it can be gauged by the enthusiasm, energy and faith of the authoress and star, will be immense.

A Talk with Miss Cayvan.

"Yes, I have been quite busy this season," said Miss Georgia Cayvan to a representative of THE MIRROR who met her the other morning, "and I think I have earned my vacation."

"Your progress has been rapid—quite phenomenal, in fact," ventured the reporter.

"I have worked earnestly and endeavored to succeed. But I have had many fortunate circumstances to aid my advancement, which probably accounts for the unusual good luck that seems to have attended me. The Madison Square Theatre is and always will be remembered as having helped me over the obstacles that seem to intercept the beginning of a professional career. It is a true school of dramatic art. After this Summer it will be much superior in this respect; the acquisition of Professor Sargent, of Cambridge, will exert a marked effect upon the training to be received at the theatre, I am certain."

"Of what will Professor Sargent's duties consist?"

"He is to have general supervision of the stage department, directing all the rehearsals, I believe, and teaching the members of the company the principles of acting."

"And do you think that a college professor of elocution will be able, by a set of stiff rules, or by demonstrating their application, to improve the work of people who have derived a knowledge of acting from experience, tradition and arduous labor?"

"You always have a profit?"

"We have never played a week that both Aldrich and myself have not divided enough profit to give us each a fair salary, and some weeks have been very large."

"How is the country in the West outside of 'Frisco?"

"Have you decided upon accepting any one of the numerous offers you are reported to be considering for next season?"

"No. My mind is not quite made up yet."

Miss Cayvan looks very unlike an actress off the stage. She wears deep mourning for her father, who died while she was playing Liss in *The White Slave*, a short time ago. She is short, active and pretty. Her conversational powers are quite remarkable for so young a woman, and her bearing betokens rare modesty and good breeding.

She belongs to a highly respected and finely connected Boston family, and in the short time she has been associated with the theatre the people of the Hub have exalted her to an enviable position in their estimation.

Miss Cayvan loves her art dearly; she is refined, talented and has not, in her contact with the footlights, impaired the delicate freshness of youth, which is so perishable.

As usual, Miss Cayvan will pass the Summer in the White Mountains, camping out with a party of non-professional friends.

Her skill in capturing the speckled trout, which abounds in the locality of her choice, is famous.

Escaped from the Rookery.

The latest, and, in many respects, the best, Grosvener is Digby V. Bell, who essayed the part in the Bijou company, Monday night. Mr. Bell is a clever actor and a capital singer. He studied for and sang in grand opera in Italy before winning his spurs here.

"What about next season, Mr. Bell?"

asked one of our repertorial staff of the gentleman.

"I haven't settled yet. I'm going up to Nyack-on-the-Hudson for the Summer, and shall debate the question and the offers received there."

"Is there any truth in the rumor that Comley and Barton have decided to separate and manage new companies next Winter?"

"Oh, no! They are engaging their people and making dates. They intend to hang together."

"What was the real cause of your leaving Duff's?"

"He didn't keep his agreement with me, which was to open the season with The Rat-Catcher of Hamelin, and follow it up by La Girouette, in both of which operas were parts especially adapted for me. When I found that the latter piece was to be put up with a scratch cast, myself being included, I rebelled and walked out of the theatre willy-nilly."

"Didn't Duff object to that proceeding?"

"Yes, he had me engaged for two more seasons; but what difference did that make? I knew he was to give up comic opera next season as a bad job, so, how could he afford to pay me \$125 a week to play juvenile business?"

I wrote my threatening letters, which I didn't pay any attention to. In Chicago I happened to meet the son-in-law.

He blustered, but finally gave me a written release. He is domineering, utterly regardless of the people who are in his employ, and with a ridiculous manager. I am well rid of my contract with him. Good day."

Imported Dialect

A reporter met Hugh Fay yesterday in a car going up town.

"What are you going to do with yourself this Summer?"

"I am again to the Ould Dart. I will sing me folks to Ashbury Park; but as for meesilf, I will take a White Star Steamer for Ould Ireland."

"Rather a sudden idea, isn't it?"

"Yes. Only made up my mind yesterday; got me ticket, an' I'm off to-morrow."

"You open August 7 in Boston; why do you make such a short trip?"

"I want some of the old-od-style dialect: I intend bringing back a gross of sich koind: wan from the North, for myself, and wan from the South, for Billy Barry. Billy's is holding out better than moine, but is hardly strong enough for our new playa—like whiskey and milk, it is diluted before it gets to the consumer. The tariff duties are so high that the good material is hard to get across the water, and I will buy moine from the manufacturers in the ould countrhy, and will give you a taste of the rale thing next season."

Perennial Pantomime.

The Adams brothers, George H. and James R., were on the Square yesterday—the former wearing the diamond monogram scarf-pin presented to him at Harry Noyon's benefit in St. Louis and puffing at the Humpty Dumpty cigar-holder, a gift from Tony Deemer.

"What of the road?" quoth the repertorial bore. "Have you prospered as well as you did under Tony Denier?"

The World of Society.

CONTINUED FROM FIFTH PAGE.

Dr. D. B. St. John Roosa and wife, 20 East Thirtieth street, have sailed for Europe.

Mr. and Mrs. Albert H. Wheeler, Mrs. George F. Bates, of West Twenty-third street, and Mrs. Thomas R. Keator have sailed for Europe.

The engagement is announced of Mr. Ludlow Ogden, son of Alfred Ogden, to Miss Jones, a young lady who is distantly related to the Ogden family.

Mr. Russell Sage, 506 Fifth avenue, the great railway man, with his wife and servants, will occupy this summer the Cliff cottage, at Long Branch.

Mr. and Mme. W. Jennings Demarest, who recently celebrated his 60th birthday, with Miss Evelina Demarest, sailed for Europe on Saturday week.

A. H. Holmes, H. Victor Newcomb, A. W. Hard, and George C. Clark, all of New York, have settled with their families for the season in their cottages at Elberon.

President Arthur is expected at Richfield Springs a portion of the summer. If so, he will occupy the cottage of Mr. Edward A. Ward, who is now in Europe.

Wednesday week, in Lord Alfred Paget's steam yacht, *St. Ossia*, Mr. and Mrs. Charles G. Franklyn, Sir Baché Cunard and a party of friends sailed for Labrador.

Dr. Fuller-Walker and his friend, Mr. Theodore W. Stennier, have been passing a few days at the Prospect House, Red Bank, N. J. The situation is cool and delightful.

Dr. J. B. Taylor, of the Vaccine Bureau of the Board of Health, who boards at 84 Orchard street, is said to have made considerable money lately in land speculation.

Hon. Mr. Mackin, State Senator from Orange county, recently gave a dinner at Cranston's, West Point, to Generals Porter, Winslow and other members of the visiting board.

Mr. and Mrs. Oliver Harriman and Miss Laura Harriman, 240 West Eighty-seventh street, and Mr. and Mrs. Edward Harriman, 53 West Forty-fifth street, have gone to Europe.

Mr. Edmund Clarence Stedman, the poet, with his son, Mr. A. G. Stedman, is just home from a short trip to Europe. He will summer with his family at Eichfeld Springs.

Rev. Mr. H. E. Dwight, of Philadelphia, has been made a D.D.; G. W. Cable, the novelist, a D.L., and Paul H. Hayne, the poet, an LL. D. by Washington and Lee College.

Dinner parties are the fashionable form of entertainment at Newport. Mr. Daniel Le Roy, of this city, has already given one, and we also have Mr. William H. Duff, of Boston, and Mr. T. F. Cushing.

A number of the political admirers of Theodore Roosevelt recently gave him a dinner at Delmonico's. Mr. W. Earle Dodge presided. Mr. George Canfield, Stafford Northcote, Jr., and others made speeches.

Mr. Bainbridge S. Clark, a wealthy and retired merchant of this city, of 531 Fifth avenue, sailed on Saturday to join his family at Carlsbad, Germany. Later they will visit St. Moritz and Engaline in Switzerland.

Mrs. T. B. Musgrave, 535 Fifth avenue, is now at Mt. Desert, Me. A few days since she gave a tea, which was attended by Mr. and Mrs. G. Morris, Mr. Clay, Mr. Townsend, and guests from Baltimore, Philadelphia, etc.

Mr. Henry Wheeler, of Bergen Point, is the guest of Assemblyman George W. Robertson, Peekskill on the Hudson, who also has had the pleasure of entertaining Mr. and Mrs. Luther M. Jacobs, of West Thirty-first street.

The following New Yorkers have recently visited Niagara Falls: S. F. Jenkins, B. F. Robinson and wife, E. Haas and wife, J. Campbell, J. Johnson, J. Choate, Miss J. Choate, Miss M. Choate, Miss C. M. Stirling, Miss F. Jones.

These New Yorkers have cottages at Elberon: Judge Granville P. Hawes, Mr. J. A. Garland, Mr. A. W. Hard, Mr. H. A. Taylor, Mrs. J. W. Minturn, Mr. John F. Scott and Mr. H. Victor Newcomb, with their families.

Rev. Dr. William Taylor, of the Broadway Tabernacle, who gets a salary of \$16,000 a year for preaching during the winter months, sailed last Saturday for his annual vacation in Europe. Miss Taylor went with him.

Rev. Dr. Henry M. Field, the editor of the *Evangelist*, and brother of Cyrus W. and David Dudley Field, with Mrs. Field, and his niece, Miss Clara Field, arrived last Monday from Europe, where they have made a prolonged visit.

Rev. Dr. A. R. Thompson, of Brooklyn, preached at Long Island last Sunday. Among the visitors were Colonel David Austin, of the Thirteenth Regiment, Commissioner Fisk, and Mr. Elijah Alliger, of newspaper notoriety.

The engagement of Mr. Warren Weston, of New Brighton, to Miss Clark, of the same place, has been recently announced. Mr. Weston is a widower, his wife, formerly Miss Minge, of Staten Island, having died last winter of diphtheria after a very brief illness.

Mr. Charles T. Minton was married on Saturday to Miss Margaret E. Rogers, at the residence of the bride's parents, No. 467 Fifth avenue. The bridesmaids were Miss Adam, Miss Burrill, Miss Jackson and Miss Minton. The wedding was private in consequence of both families being in mourning.

Saturday week Mr. Herman Oelrichs gave a dinner party at Manhattan Beach, to Leonard Jerome, A. Wright Sanford, John A. Lowrey, William C. Connors, J. Skipworth Gordon, Baltimore; General Butterfield, Colonel C. Fellows, D. Bradford, Charles Osborne, Frederick J. Gould and Colonel O'Brien.

Among the well-known New Yorkers who will summer at the United States Hotel, Saratoga, we note Mr. and Mrs. Robert L. Cutting, 141 Fifth Avenue; Judge and Mrs. Miles Beach, 21 West Fifty-third street; Mr. and Mrs. John R. Walter, 6 West Fifty-second street; Mr. and Mrs. Abraham R. Van Nest, 53 West Thirty-fourth street; Mr. and Mrs. De Newell, 24 West Forty-ninth street; Mr. and Mrs. John O. Lowrey, 34 Fifth avenue; Mr. and Mrs. Jonathan Thor, 524 Fifth avenue; Mr. and Mrs. George Garr, 14 West Forty-fifth street; Mr. John H. Bradford, of the Knickerbocker Club; Mr. and Mrs. James E. Martin, 525 Fifth avenue.

Judge Hilton and family pass the summer at their elegant country-seat, Woodlawn, Saratoga. Harry Hilton and his wife occupy a cottage close by. The other three sons have bachelor quarters in another cottage.

F. Hopkinson Smith, the well-known and popular artist, whose water colors, oils and charcoal sketches of White Mountain scenery are much sought after, and who has a fine residence and studio on East Thirty-fourth street, sailed last Saturday, with his wife, for a summer abroad. He will doubtless come home with a well-filled portfolio.

Mr. and Mrs. J. Francisco de Navarro, 25 Washington place, are occupying their large square brick and brown stone villa near Sea Bright, N.J. This is the largest country-seat in that vicinity, and covers a hill overlooking a wide expanse of beautiful country, as well as the Atlantic Ocean. A farm of some 400 acres is attached to the place.

New Yorkers who will spend a portion of the season at Woodsburgh, L. I., include Matthew B. Wynkoop and family, 138 Lexington avenue, New York; Seth Corwin and family, 750 Lexington avenue; T. J. Paine and family, 41 East Fifty-ninth street; H. C. Dart and family, 174 East Sixty-fourth street; Mrs. L. B. Chase, 481 Fifth avenue; F. A. Rosten and wife, broker, Wall street; W. H. Cotton and family, the Misses White lock, Fifty-seventh street; T. L. Coles and family, 143 East Forty-fifth street, New York.

Thursday week some 400 members of the Seventh Regiment Veteran Corps took dinner at the Hotel Brighton. The menu was elegant and elaborate. After the dinner and the speeches "the old boys" took a three-hour sail on the bay and river. Among the gentlemen present were Col. Crawford, Lieut.-Col. Price, Major Bostwick, Mr. Winchester, Mr. Kemp, Col. E. Clark, Alfred Brennan, Capt. Steele, Capt. James C. Abrams, Capt. Rhoades, Major Langdon, Col. Dudley Steele, J. Seaver Pope, Dr. Pinckney and many others.

English Gossip.

[FROM AN OCCASIONAL CORRESPONDENT.]

LONDON, June 6, 1882.

MY DEAR EDITOR:—What is going on in London? Well, Howard Paul is taking his ease and lots of sea breeze I believe; so, as I think it doubtful if he writes you by this mail, I thought I would be charitable and write you a few lines. There isn't much news. The O. C. invariably commences with this remark so that the perfect deluge of good things he invariably follows on with may duly and properly paralyze your readers.

Well, the Savage Club album has reached H. R. H. the Prince of Wales. He always looks it through after morning prayers over a cigarette. Report says that when he gets to Ode's picture he chuckles and puffs even more than the original. Manteaux Noirs, at the Avenue, will, I think, turn out the first success there. Marius has roared all his voice away; but somehow Frenchmen always seem to sing best without any voice. That reads absurd? Very likely; but pop over here and go to the Avenue and you will be convinced. Leslie is capital. Conley and Barton will have to give him up if the run is not to be broken. A very mediocre company will support Ristori in Macbeth at the Lane. William Rignold—you've had him with you—is very bad except in a few parts in which he is very good. Arthur Dacre (a protege of Boucicault's, also with you for a brief spell) has not the experience for blank verse. Jack Barnes is the best man at present engaged, and he will not be by any means at his best if they cast him for Macduff. But what can one expect from the Harrises' management? Two more ill-educated or more objectionable persons than the brothers Harris do not exist. Accident is very strange sometimes. The fact of Mr. Augustus Harris being manager is particularly strange, and is absolutely to be deplored in the interests of dramatic art.

Merivale's Cynic, with Vexin, Miss Patterson, Mrs. Willoughby, etc. (very good this lady)—Mrs. Langtry should take a leaf from this actress' book, for Mrs. Willoughby is a lady of birth and breeding as well as a trained actress, impressing the audience in both respects, while Mrs. Langtry, on the stage, is a vulgar young person with a rasping voice—is a success. You will have the piece with you—but I question if it will make a mark in America. It is a refined, subtle comedy with elegant dialogue. With Wallack condemned, as I read in the papers, to melodrama, where is The Cynic to get an opening? Do you know that Vexin refused the Mallory's services for cash reasons only? I am told he would not come for less than \$400—Madison Square would not rise above \$300.

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London News and Gossip.



LONDON, June 17.

The London *Times* says Romany Rye "is a bad and mischievous play;" but the public say it is a strong, vigorous and entertaining drama. At any rate, the theatre is crowded nightly, and the chances are the Princesses' will be full to the brim right up to next Christmas, and perhaps far into 1883. London is the home of long runs if pit and gallery take an interest in what is going on. Observant playgoers who, in *Lights o' London*, noted the lavish employment by G. R. Sims of resources that most dramatists of later years have carefully husbanded, will be yet more struck by the absolute prodigality evinced in Romany Rye. Until very recently it was thought the modern playwright had complied with all reasonable demands if, in the construction of a drama of the kind known as "of stirring interest," he provided for one sensational scene, supported by a few others of minor dramatic significance. It would not be easy, however, offhand to enumerate the many positively thrilling incidents spread over the five acts (occupying a little over three hours in performance) of which Romany Rye consists. There are in all seventeen scenes, and with no less than half a dozen exceptions, each of these forms a by no means uneventful piece of itself. The list of characters as set out in the programme is very extensive; but, as a matter of fact, the whole plot rests with five persons only. In this piece, to a much greater extent even than in *Lights o' London*, Mr. Sims' characters are workers rather than talkers. They are essentially people of action, who do not spend much time in thought or deliberation, but act just as impulse and strength of nerve dictate. In a certain sense, too, the persons to whom he introduces us possess attributes that relieve them from the commonplace—using the term in its theatrical meaning. Of course, there are the brave hero and his faithful betrothed, with the unmitigated scoundrel who bubbles in the most desperate crimes—these we always have with us on the stage; indeed, except in purely idyllic productions, we could not do without them; but the characters hanging to the fringe of the story have in several cases a distinct individuality.

The nature of the plot necessarily throws us a good deal along the lower orders, who talk in the manner peculiar to their calling and surroundings. Mr. Sims is reprimanded in some quarters for introducing so much slang; but in this respect he coldly holds the mirror up to Nature, and now and then is as severely realistic as Zola himself. It would be a task of no difficulty to pull the *dramatis personae* of Romany Rye to pieces—to assert that such and such a man would never have been placed in the straits to which the character we see before us is reduced, and that the combinations and misunderstandings developed would be impossible in real life. These, however, are not quite the principles a dramatic author would adopt if he wished the product of his labor to be accepted by a metropolitan manager. An accurate knowledge of stage exigencies is a very valuable acquirement, and Mr. Sims appears to have studied these. Possessing incidents and "business" enough for two plays, and with the whole working smoothly and effectively, Romany Rye may rank with the most ingenious of those dramas depending upon a neatly-told story, vigorous characterization and entire grasp of the subject treated. From a dramatic and literary point of view, the first act is by far the best. To a picturesque gypsy encampment in a wood (golden with autumn glory from the brush of Beverly) returns from his wanderings the handsome Romany Rye, Jack Hearne; and in front of the gypsy tents meets for the first time a fair girl who has lost her way—Gertie Heckett, protected by her Newfoundland dog Lion. Helping her to gather the wild flowers she drops, Jack falls in love at first sight with Gertie. Thenceforward the Romany Rye (gypsy gentleman) is ever at hand to protect Gertie, whatever danger may threaten her. At once an artist and a poet, a liaison young fellow, with the brown of health in his clean face, Romany Rye soon proves himself an ideal hero of romance. No sooner has he bidden Gertie good-bye than Kiomi Lee (a typical black-haired gypsy as artistically portrayed by Miss Masson) spurs Jack Hearne to follow Goliath Lee, who has started for the great house near to protect Lura Lee, a self-willed Carmen-like daughter of the gypsies suspected of sweetheating with the young master of Craignest. Craignest is presently revealed. It is a picturesque old hall, charmingly situated near a lake. Here Lura is discovered in close converse with Philip Royston, whose evil comrade, Edward Marsden, is close at hand with news calculated to drive all amorous ideas

from the thoughts of Royston. Now Philip Royston is further perturbed by the appearance of the Romany Rye at the moment when a burglar, Joe Heckett, has been arrested as a burglar in Craignest, and is struggling with his captor when his granddaughter, Gertie Heckett, flings herself in an agony of fear upon the old man. Now the Romany Rye saves Joe Heckett for the time being by revealing to Royston the secret that he, Jack, is the elder brother, and will make public the fact that he is the real heir to Craignest unless the prisoner Gertie is clinging to be set free. All of this is very effective and starts the story skillfully. Sensation succeeds sensation with remarkable gusto. The audience has scarcely learnt that Gertie Heckett is really the heiress of an uncle of Philip Royston, and therefore entitled to the other estate into the possession of which Royston has entered, than a forcible attempt by the conspirators to abduct Gertie from her home in a bird shop in St. Giles—a novel scene, with canaries singing in cages and rabbits playing in hutches—is introduced. Highly relished are the quaint, slang utterances of Boss Kinnett (one of George Barrett's most artistic creations) in this Little Queer street shop; a humorous young thief of the Artful Dodger type, though it is quite an original character in the able hands of this sterling actor. The passages between Gertie and Joe Heckett are suggestive of Little Nell and her grandfather. But these resemblances are forgotten in the admirably contrived rush of the St. Giles mob, whose rough intervention prevents the arrest of Joe Heckett and Gertie by Royston and Marsden. At almost fever heat does the stirring story progress. The Romany Rye, who appears in the nick of time to save Gertie in Little Queer street, is enabled to insure her protection by her friend, Miss Adrian, on Hampton Race course. This lonely riverside scene is a credit to its painter, Mr. Hauss, whose skill has also made a fine scene of the deck of the *Saratoga*, but shines to greatest advantage in the Thames moonlight scene where Jack knocks down the Ratchiff highway "bashers" paid by Royston to murder him, and escapes by plunging into the river. The problem now is—how can the Romany Rye reach the *Saratoga*, which is fast bearing his bride, Gertie, with her grandfather, fast down the Channel. The riddle is solved by Jack's appearance at a seaside inn in Falmouth. There he is finally able to foil the villains who had tried to compass his death. Tidings coming in that the *Saratoga* had struck on a rock, Jack hastens to the rescue on board the lifeboat, and for the last time saves Gertie from imminent peril in a wonderfully realistic tableau. You see the waves and spray dash the wreck about and rock the gallant lifeboat, and presently see hero and heroine drawn from the waves. To crown all there is the thrilling episode of the return of the lifeboat to the quay, thronged with cheering fishermen and fish-wives—a crowd as well managed as any concourse of the Saxe-Meiningen company.

Reading between the lines of the correspondence between Mr. Gye and Madame Nilsson's solicitor, it is easy to see that the plucky enterprise of the manager of Covent Garden Theatre has not turned out so well as was anticipated. Not only has the engagement with the Swedish Nightingale dropped, but I believe Pauline Lucca has been a financial failure, and even Adelina Patti has not completely filled Covent Garden this season. Under these circumstances it can hardly be wondered at that the proposed fusion of Covent Garden and Her Majesty's has lapsed, and the Limited Liability Company for the production of opera in England and America is no more successful this year than it was last. The truth is, the hour has arrived for these exorbitant stars of Italian opera to greatly abate their charges, which are ruinously high. If Patti and Nilsson will not consent to adopt this reasonable course, they must allow the tide of public patronage to flow to German opera, as it has unmistakably done this season at Drury Lane. While Old Drury has had a grand subscription-list, attendance at Covent Garden has been comparatively thin, and Her Majesty's—phew! Signor Rossi's experience at Her Majesty's has not been such as to warrant him in entering into another engagement at this house, before he has been liberally advertised at any rate. As a dramatic curiosity a few playgoers went to see Rossi's King Lear, but on the whole, from an artistic and financial point of view, the engagement was a simple failure.

Mrs. Langtry continues her successful tour. The excitement at Liverpool was unprecedented, and Mr. Saker handed to the now favorite artist a check for £1,100, the largest he has ever given to any star. Mrs. Langtry, who has done well in a pecuniary sense everywhere, has decided on going to America in the Autumn, in a White Star steamer.

Henry Abbey is hard at work completing details with Henry Irving respecting his American tour, and spends most of his mornings rushing about in hansom cabs.

Mr. Vandenhoff has been ill, and has gone into Wales to recruit.

H. J. Byron is out and about, after an illness of four months' duration, though in that time he touched up a burletta for Toole and has written two acts of an original drama for a popular star. A busy-brained man is

H. J. B.

Sally Damala, nee Bernhardt (peut être),

has been a financial failure this season at the Gaity.

The next piece at the Alhambra will be Strauss' *Merry War*.

HOWARD PAUL.

"Cheek" versus "Culchah."

BOSTON, June 28—Roland Reed met with great success in *Cheek* at Oakland Garden Monday night, receiving two recalls. It was the largest house of the season, with one exception. The press has unanimously endorsed the performance.

Professional Doings.

—Frank Evans has succeeded from Bartley Campbell's *Galley Slave* company.

—Kittie and Myra Goodwin have been engaged by Barry and Fay for next season.

—Alfred P. Bevan has been engaged by Nat Childs to go in advance of *Janus* next season.

—Harry Rainforth and wife have been engaged for one of the Hazel Kirke companies next season.

—John Ince will not retire to his villa at Newport until his yacht, which is hourly expected, arrives from Europe.

—Jesse Williams informs us that he has been re-engaged by Mr. McCaul as musical director of the Bijou Opera House.

—Mary Anderson's yacht—the *Galaeta*—will not be launched for some time yet. There is a hitch in the machinery.

—W. Daboll and wife (Fanny Corey) have signed with J. C. Collier for next season in *The Lights o' London* company.

—La Belle Russe, with Jeffreys Lewis in the title role, opens at the Arch Street Theatre, Philadelphia, September 18. A return engagement will be played at the Walnut.

—Helen Coleman will be supported in her new play, entitled *Aunt Rebecca's Pawn Shop*, the coming season by Frank Wynkoop and Louise Raymond. Miss Cleman will also play the *Widow Bedott* in the field, as Burgess' new play will monopolize most of his acting time. The Coleman company propose to play only the large cities and two night stands, and will open September 11, either in Trenton or Philadelphia.

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Sensation succeeds sensation with remark-

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